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THE
HOLY LAND

Syria, Idumea, Arabia, Egypt, & Nubia.

AFTER LITHOGRAPHS BY LOUIS HACHE

FROM DRAWINGS MADE ON THE SPOTS BY

David Roberts, R.A.

WITH HISTORICAL DESCRIPTIONS BY

WILLIAM BROCKEDON, F.R.S.

VOL. IV.



David Roberts, R.A.

ENTRANCE TO THE GREAT TEMPLE OF ABOO-SIMBEL, NUBIA.

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EGYPT.

AN INTRODUCTION.

HOW remote—how vast, are the historical associations which this word calls forth! It not only embraces the entire period of sacred history, from Abraham to the Christian dispensation, but Egypt, in her profane history, issues at once from the mists of Time a great and powerful nation. To us she has no historical infancy. Evidence remains in the vast structures of the Valley of the Nile of her maturity four thousand years ago; they are the records of her social condition at that period; and the earliest historians, and the latest and most profound inquirers, confirm the claim which her imperishable pyramids and temples offer to her ancient greatness.

The discovery by which the hieroglyphic records of Egyptian history have become legible, and a lost language recovered, is one almost unparalleled in human research. It is not more than thirty years since that this discovery was made: before that time our knowledge of this most ancient people was chiefly derived from Herodotus, who travelled in Egypt at a period low in the date of her history, though the historian is the most ancient of profane authorities. He wrote on Egypt in the fifth century B.C., and from tradition and the priesthood, sketched her history. But he wrote of a people whose high civilisation and established government had existed two thousand years before his visit to their land, and a thousand years after the eighteenth dynasty of her kings, the most glorious period of her history.

When the "Father of History" visited Egypt, she had fallen from her greatness, and was under the government of the Persians: but she had been conquered and ruled by the Ethiopians and the Saïtes, before the destructive curse of the Persian invasion, which, under Cambyses, occurred 520 B.C. The hatred of this monarch to the people of the Valley of the Nile, led him to destroy many of their monuments: the strength of others defied his power; he tried in vain to destroy those records which are still legible to us, the "hand-writing on the wall" of their own history. These hieroglyphics, which had become and remained a mystery for nearly two thousand years, have been disclosed in our own day. The very writings, which might have been read by Abraham, were familiar to Joseph, and in which Moses "was learned," still remain to us. These incisions on their monuments were left by the ancient Egyptians themselves; they are not copies or translations, but the actual characters

which the patriarchs might have seen, and which we can still see—the original traces on stone, from which we can yet read much of the history of those who left them there three thousand years ago.

This discovery confirms the accounts given to us by Herodotus, from existing sources of his information. But to us it has a deeper interest. In some of these records already discovered we see their relation to the people of Israel. The condition of the Egyptians is found to be in perfect accordance with the patriarchal period of the sacred writings, and the conquest and captivity of the Jews under Rehoboam. And while it supports tradition, and confirms the historical periods of Egypt, it records her religion, illustrates her customs, preserves the names and dates, and represents the conquests of her Pharaohs, more than a thousand years before any fact is authenticated in the history of Greece, fifteen hundred years before the foundation of Rome, and nearly three thousand before the Saxon invasion of our own country.

The early history of Egypt, after the first Persian conquest by Cambyses, is chiefly written in the language of another people, the Greek. It records her struggles for independence against her oppressors, who ruled her as a conquered province during the century of her first occupation by Xerxes and his successors. We then learn that it was recovered by the Mendesians and the Sybennite, people of the Valley of the Nile, who at length successfully revolted, regained their nationality, and restored the dynasties of her native Pharaohs. But though there was a succession of eight of these kings of Egypt, they altogether reigned only about sixty years, when the Persians reconquered the country, and held it only for a short time: for the Persian empire itself soon after fell before the victorious arms of Alexander the Great, and the Macedonians became masters of Egypt 322 B.C. Philip Aradæus, the successor of Alexander, appointed Ptolemy governor of the province. Upon the breaking up of the Macedonian power and the division of its conquests, after the death of the son of Alexander, by Olympias, Ptolemy assumed the title of King of Egypt, and commenced that line of sovereigns which reigned there nearly three hundred years, and gave their name to a period of Egyptian history which continued to Cleopatra, when it became a part of the Roman empire.

Under the rule of the Cæsars, Egypt, as a distant province, was often the scene of struggles for her own independence, or that of contending parties for supremacy in her soil or in her government. The Ethiopians, led by their queen, Candace, taking advantage of the absence of the Roman legions, which, under the Prefect Ælius Gallus, were attempting the conquest of the Arabian Peninsula, invaded Upper Egypt, and took many cities; but they were soon driven back. In the middle of the third century, another queen, Zenobia of Palmyra, claimed the throne of Egypt, as a descendant of the Ptolemies; and for a short time possessed it as a sovereign.

During the Roman occupation, its emperors executed many works by which the country was benefited. Temples, bridges, and roads, were restored and constructed. Several of the Roman emperors visited Egypt; amongst them, Adrian, Severus, and Probus. Whilst they were there they directed the restoration and embellishment of many of the temples, and the erection of several in Nubia. But the disorders which

arose in Rome itself, extended to the provinces, and for many centuries Egypt was the seat of those horrors which attend an unsettled government.

Whilst the Romans, and, subsequently, the Greeks of the Eastern empire governed, Christianity was promulgated in Egypt. It was introduced there soon after its dispensation; but the history of its early propagation is obscure. It was probably through the agency of those men from "Egypt and the parts of Libya about Cyrene" (Acts, ii.), who were present when the gift of tongues was given to the Apostles, and who heard the new doctrine delivered "to every man in the tongue wherein he was born."

Egypt is known, however, in Christian history as the first place where the Anchorets and Cœnobites established their wild perversions of that beneficent doctrine, which taught "good tidings of great joy to all people." Alexandria was the seat of a Christian bishop at an early period, and among those who held its chair, and are venerated as the Fathers of the Church, are Origen, Athanasius, and Cyril; and here the first great doctrinal struggles which divided the Christian Church occurred, between the Athanasians and the Arians. From Egypt, Christianity ascended the Valley of the Nile into Ethiopia and Abyssinia. Of Ethiopia the first Bishop was Frumentius, a young Roman, who had been a prisoner in that country, but who afterwards rose to great power and distinction; he became a Christian, and was consecrated Bishop of Axum by Athanasius.

In Abyssinia Christianity is still the religion of the country, and many Christian communities exist in Ethiopia. Nearly every temple in Nubia, and in Egypt was used as a place of worship by them, and their symbols are still found in many places amidst the hieroglyphics of the early periods. Now, the only native Christians are a few Copts, the descendants of the ancient Egyptians, and they are not found above Esneh. With them the only vestiges of Christianity in Egypt remain, which Gibbon calls "a sightless and hideous mummy of a Christian Church."

But the enmity and power of the followers of Mahomed subdued or extirpated the doctrines and professors of our religion. Egypt had continued under the rule of the Romans till the rise of the Eastern empire, and Rome herself was deserted. The feeble power of the Paleologi could not defend these distant possessions, and, in 634 of our era, Egypt was conquered by the Arabs under Omar.

Wherever "The Koran or the Sword" has established its power, mankind has degenerated and sunk into barbarism, and has nowhere been raised above it. Countries, the most favoured by Heaven, have become wild deserts; and the curse of Mahomedanism has been allowed, in the inscrutable wisdom of the Almighty, to cast its blight over the very scenes where our inspired religion arose, and the countries where it was first promulgated. With Omar commenced the Mahomedan power and sovereignty in Egypt, but to us the history of her various Caliphs has little interest. The dynasties of the Omaides, the Abbasides, Toloomides, the Fatimites, and the Curds, extended to the middle of the thirteenth century; when the Memlook power arose, which continued to our own day, to be extinguished by the reigning sovereign, Mehemet Ali.

The present condition of Egypt is one of the greatest importance to us, since the establishment of a communication by the Nile, and transit by the Isthmus of Suez to

the Red Sea, with our vast possessions in India. The new means afforded by the application of steam-power to the increased rapidity and facilities of intercourse will probably do more to establish a powerful dynasty in Egypt, and ameliorate the condition of her people, than any other that we can imagine could have arisen; and it is not too much to hope that religion and morals, the arts and the sciences of more advanced civilisation, may be destined to find in Egypt a fitting soil for their extension.

Until within a few years, the traveller who intended to ascend the Nile undertook a journey of great inconvenience and some peril; now Thebes has become to the English traveller what Rome formerly was, and a visit to the Nile is not an adventure but an excursion. Alexandria is reached in less than twenty days, and a boat, with an efficient crew and an experienced *Reis*, is always to be found, and all the necessary arrangements for comfort are now well understood. Every winter brings an increase of visitors to the land of the Pharaohs. The vigorous find excitement and enjoyment—the valetudinarian a genial climate and a pure air; and all are deeply alive to the immensity, the grandeur, and the beauty of the remains of the Pharaonic and the Ptolemaic periods, strewn in the Valley of the Nile. A voyage from Alexandria to Wady Halfa will reward the traveller, by the emotions which the scenes and objects will excite, far beyond any power of promise. Neither the learning of the antiquary nor the taste of the artist is essential to this enjoyment, though either, or both, will enhance it. The striking novelties and impressive grandeur of the objects presented will alone recompense this journey; but to the artist, to whom these illustrations will show what materials he has for study, and to the learned, especially those who have studied the hieroglyphic records, what a source of unmeasured enjoyment is open! How deep, then, should our gratitude be to those, to whose patient perseverance we are indebted for having cleared away the mists of time, and given the power to study the history of Egypt in her own language. Honour to the earliest of these in the names of Dr. Thomas Young and Champollion!

The inscriptions on the Rosetta Stone were the basis of this discovery. This celebrated relic was deposited in the British Museum in 1802. It had been found by General Menou among the ruins of Fort St. Julian, on the Rosetta branch of the Nile. When the French army capitulated to General Hutchinson and the British forces at Alexandria, in 1801, the Rosetta Stone was given up to us, together with all the other objects collected in Egypt by the Savans of the French Institute appointed to accompany their army.

The stone is a piece of black basalt, much broken at the edges, to the serious injury of the inscriptions, which were cut upon its flat face. These were three in number, but one in import. The first was in Hieroglyphic, or sacred character: the second in Enchorial, or the character of the country; and the third in Greek, which latter states that each recorded the same decree. The enchorial was believed to be the Coptic, the supposed ancient language of Egypt. And this has been confirmed by the deciphering of the hieroglyphics, to which it was the clue.

Upon the arrival in England of this stone it became an object of the deepest interest to the Egyptian archæologists. Among these, Dr. Thomas Young devoted

himself to the subject and discovered the means of deciphering the hieroglyphics. He observed that certain words in the Greek inscription when repeated, were also found repeated in the characters of the enchorial, and also those of the hieroglyphic inscription; the sounds expressed by the same Coptic letters were also observed, and in the same relative places; and this was also noticed in the hieroglyphic. Thus words of frequent occurrence, as Ptolemy, Arsinoe, Berenice, and Cleopatra, were found in the hieroglyphic to be made up of characters which were alphabetical and phonetic. By this mode of research, Dr. Young was the first to perceive, and to him the honour is now indisputably given for the important discovery, that the hieroglyphical characters were phonetic. He established the certainty of five of them as representatives of sounds corresponding to our letters I, N, P, T, and F. He also claimed four others; but Champollion le jeune, who was pioneered by him, established a claim to these and to the extension of the phonetic hieroglyphics to an alphabet of sixteen distinct sounds. For each of these he also found many symbols, which are homophones, or representations under different figures of similar sounds, applied in accordance to a defined system, and not capriciously. He also proved the existence of a system by which the hieroglyphics were used figuratively, symbolically, and phonetically, always in the same text, often in the same phrase, and even in the same word; but the names of countries and persons could only be expressed phonetically, and the latter are always found in an oval or cartouche. Since the discovery by Dr. Young, the subject has been followed out by the zeal and devotion of the Champollions, Rosellini, Wilkinson, Burton, Lepsius, Birch, Sharpe, Bunsen, and other archæologists. A reference to these authors will excite an interest in the subject not easily to be satisfied. One of the most succinct and popular illustrations of the Egyptian hieroglyphics will be found in a work by Mr. Gliddon, formerly Consul for the United States, resident in Cairo. He was one of the active members of an association of gentlemen established there for the investigation of Egyptian archæology, and he has published in a cheap and convenient form, "A Series of Chapters on Early Egyptian History,"¹ which will be read with great interest, and better prepare

¹ In a work like the present, it is impracticable to enter into even an elementary illustration of the hieroglyphical writings; but a selection may be made of a passage in Gliddon's work, which, while it cannot fail to amuse the reader by the absurd degree of national vanity it betrays, and which so often raises a smile among us, will better illustrate the subject than any other passage of equal length that could be referred to. He says:—

"In Egyptian hieroglyphics, as may be seen in part by the alphabet, there are, in some instances, as many as twenty-five different characters used to represent *one letter*, and these are termed 'homophones' of that letter.


"One immense advantage accrued in *monumental* legends from this variety, for the artist was thus enabled to employ those figures which, while representing the articulated *sound* of the letter, had by their form a relation to the idea these signs were to express. The writer could thus, by the judicious selection of his letters from the variety of his *homophones*, convey a meaning of admiration, praise, dignity, beauty, strength, &c., or he could denote disgust, hatred, insignificance, or other depreciatory opinions.


"I will endeavour to make this apparent by an example. Suppose we wished to adopt the same system in our language, and write the word 'AMERICA' in hieroglyphics. I use pure Egyptian hieroglyphics as letters, adapting them to English values:—

"A—We might select one out of many more or less appropriate symbols; as an *asp*, *apple*, *altar*,


the reader for the deep research of more elaborate authors, than any other work extant in which it has been attempted to popularise information on this apparently abstruse subject.


It is fortunate that the clue to deciphering the hieroglyphics has been discovered before the temples and the tombs, upon which they exist, are destroyed; for though there is a principle of security and endurance in the architecture of the Ancient Egyptians not found in the ruins of the temples of any other early people, it is probable that


amaranth, anchor, archer, arrow, antelope, axe. I choose the *asp*,  symbolic of 'sovereignty.'


M—We have a *mace, mast, mastiff, moon, mouse, mummy, musket, maize.* I select the *mace*,  indicative of 'military dominion.'


E—An *ear, egg, eagle, elk, eye.* The *eagle*,  is undoubtedly the most appropriate, being the 'national arms of the Union,' and means 'courage.'

R—A *rabbit, ram, raccoon, ring, rock, rope.* I take the *ram*,  by synecdoche, placing a part for the whole, emblematic of 'frontal power,'—*intellect*,—and sacred to Amun.

I—An *insect, Indian, infant, ivy.* An *infant*  will typify 'the juvenile age' and still undeveloped strength of this great country.

C—A *cake, cauldron, cat, clam, carman, constellation, curlew, cone, crescent.* The crescent would indicate the rising power of the United States; the constellation of *stars* would emblematised the States, and is borne aloft in the American banner; but I choose the *cake*— the consecrated bread—typical of a 'civilised region.'

A—An *anchor*, or any of the above words beginning with A, would answer: the *anchor* would symbolise 'maritime greatness,' associated with 'safety' and 'stability,' but not being an *Egyptian* emblem, I take the 'sacred Taú,'  the symbol of 'eternal life,' which in the alphabet is an A.

"To designate that by this combination of *symbols* we mean a *country*, I add the sign , in Coptic 'Kah,' meaning a country, and determinative of geographical appellatives.

"We thus obtain *phonetically*—



COUNTRY:



while, *symbolically*, the characters chosen imply 'sovereignty, military dominion, courage, intelligence, juvenility, civilisation, and eternal durability.'

"This example, however, gives but a faint idea of the beauty, and often exquisite propriety, of Egyptian composition, or of the complexity of the hieroglyphic art of writing. It will be allowed that even this Anglicised illustration of the word *America* does not render its perspicuity very apparent; and, with a full acquaintance of the *language*, it would be a puzzle to a decipherer. How much more so, when the *vowels* may be omitted, as they generally are, and only the *consonants* written, as 'MRC, country.'"

the quarries, which they present to a tyrannical yet economic government like the present, of materials for building forts, granaries, and other public works, will lead to the utter destruction of these magnificent remains. They were raised to defy time, and but for the injuries which they have sustained by violence, as far as the Persian conqueror could gratify his vengeance on the Egyptians by destroying their temples—the hundred pylons of Thebes might still have existed; for on the parts uninjured by the vindictive Cambyzes, or the early Iconoclasts, the sculptured records and painted decorations which time has spared through three thousand years, show how much might yet have been seen and known of the works of a people, whose decline preceded the infancy of Greece.

Some of the peculiar features of Egyptian architecture are instantly recognised, in the great extent of the horizontal lines seen in the long unbroken entablatures; and in the greater breadth of the base of the building than its superstructure. For the walls on the outside slope upwards to the summit, whilst within they are vertical. This principle of strength has not been followed by the architects of any other nation, except in the use of buttresses. The Greeks in their earliest Doric temples, though of a thousand years later date than the Egyptian, adopted this principle in the tapering form of their columns, but not in the outline of their temples; whilst the Egyptian columns are almost always cylindrical; but these differences scarcely enable us to trace the transition of the style of the structures of Egypt into that of Greece, though the Greeks were evidently indebted to the Egyptians for much that is now valuable in their architecture and sculpture. The travels of their artists and philosophers in that country during the fifth, fourth, and third centuries, B.C., to study the arts and learning of the Egyptians, led, on their return to Greece, to improvement in their own structures, and the adoption of decorative forms from sources similar to those observed by them in the works of the Pharaohs by which they had been surrounded. The more light and beautiful proportions, now observed as rules for the guidance of art, were only elegant modifications by the Greeks of the columns and entablatures of the Egyptian temples, which, like the members of Greek architecture, may be traced to the simple huts of the aborigines, and still represent the banded reeds of their rude and early domestic structures. The acanthus leaf of the Corinthian capital is a deviation only from those which the vegetation of the Valley of the Nile suggested, in imitation of the lotus and the palm. The Greeks, however, reflected as well as observed; and the architecture of Egypt, instead of being viewed by them as the basis of a law from which they were never to deviate, only suggested to their graceful minds those improvements which have given to their own productions an immortal character.

But there was one obvious and striking distinction between the Egyptian temples and those of Greece; the former were plain externally, but within contained cloistered courts, and halls with massive columns that supported vast roofs, formed of enormous blocks of stone. The priests and the devotees, in their processions, passed along a dromos, or paved avenue, often bordered by ranges of sphinxes, to a lofty propylon, through which they entered an hypæthral quadrangle, in which obelisks were raised and colossal statues placed, thence through a grand pronaos or hall, enriched with

sculptured reliefs, and filled with columns, and painted and decorated with hieroglyphics, that recorded the conquests of their Pharaohs, the ordinances of their priests, or the oracles of their gods; all these tended to excite and increase the impression of solemnity, to its termination in the sanctity of the adytum.

The temples of the Greeks were, on the contrary, externally objects of striking beauty. Within, the statue of the god alone was seen; but without, the elevated portico with its sculptured pediment, the columns surrounding the cella, the entablature enriched with reliefs which represented the history of the hero, or the worship of the god, were all before the eyes of the people: the beauty of such a temple was ever open to their gaze and contemplation, and tended to purify their taste, and excite their patriotism.

In sculpture, the same regard was paid by the Egyptians to the solid and enduring which governed their style in architecture. Colossal in scale, hard and indestructible in material, and compact in design, nothing is presented that can be broken without great effort and violence. No limb is separated, and the action which would require this is never represented. The dignity of repose in the figure which is so impressive was not the object sought by the sculptor, but the condition attached to the style of art which he knew to be the most enduring. That the Egyptian sculptors were capable of higher execution is shown in numerous examples, but in none is it more striking than in the admired delineation of character in the head of the Memnon brought to England by Belzoni, and now in the British Museum.

But we are even more indebted to their painting than their sculpture for the actual knowledge we possess of the manners and customs, the habits and pursuits, the civil and religious processions and ceremonies, the costumes, arms, arts, and occupations of the ancient Egyptians.

On the walls and propylons of their temples, and especially in the tombs of their Pharaohs, and priests, what they did, what they taught, or what knowledge was familiar to them, has been represented. The nations they conquered and kept in slavery, the punishments inflicted, and the tasks imposed upon them, are vividly represented by an art, that has vindicated its power to preserve such records for three thousand years. Often the figures painted are slightly cut in the stone, or plaister, and the design, in incised relief, painted. This guarded, in exposed situations, the paintings from the injuries of time, but against violence there is no protection. These arts were known before the time of the erection of any existing temple, and we have remarkable evidence of their durability, in some fragments of such sculptured and painted stones, the relics of former structures, that were used as materials, which have been found built into the walls of the great temple of Karnak.

That the decorative and constructive arts were carried to high perfection among the ancient Egyptians, is abundantly shown in the articles which have been found in their tombs, and, after so great a lapse of time, preserved to us in their furniture, utensils, instruments, and ornaments; in wood, and bronze, and gold; in glass and in gems. Of their working in tissues and fabrics, their painting, enamelling, and chasing, many examples in exquisite ornaments remain to us, and show how much

and how easily such arts can advance without the aid of science—for the experience of three thousand years, and the science of the last three centuries, have added little to the skill and taste to be seen in the relics now shown at the British Museum. Of the pure sciences they had some knowledge, the parent source of those which have been transmitted to us by the philosophers of Greece. Some of the names of the most wise and learned of those who visited Egypt even before her first occupation by the Persians, are recorded, and among them Thales, Solon, Cleobulus, and Hecataeus. The jealousy of the Persians forbade the Greeks to travel in Egypt during their occupation of the country, but as soon as they could venture, we find that Hellanicus, Anaxagoras, Herodotus, Eudoxius, Chrysippus, and Plato, were among the most eminent, who some time before the conquest of Egypt by Alexander, travelled there to acquire the arts and study the learning of the Egyptians, but chiefly their abstract and scholastic philosophy. Their arts were useful and elegant, but useful and practical science appears to have been almost unknown to them; for few traces exist of their acquaintance with natural philosophy. The shadoof for raising water from the Nile, in use in the present day, is represented in their pictures three thousand years ago, and shows their ignorance of hydraulics. Electricity and magnetism, mechanics, as we apply our knowledge of its principles; the power of steam, and the great productions and changes effected by chemical agency, are now so necessary to us that we are led to ask, how a state of society, so far advanced as that of the ancient Egyptians, could have existed without them. Yet in the earliest history of this interesting people we find them in a high state of civilisation—what the condition of the contemporary nations was, is almost unknown to us. Moses wrote fifteen centuries B.C., and his narration of the first visit of Abraham to Egypt, four centuries earlier, shows the high condition of her people. That hieroglyphics were used by the Nomade tribes we may fairly infer from the custom of setting up stones to commemorate events, so often mentioned in the Bible, and we cannot doubt that such events were inscribed upon them; but the social state of these tribes is strikingly contrasted with that of the Egyptians, whose greatness, recorded by the sacred historian, is confirmed by the remains which still exist, of that period. From the time of Herodotus the written history of Egypt is connected, down to her ignorant and degraded condition in the present day, when the nations of Europe, in constant communication with her, are in the highest state of enlightenment yet attained by any community of the human family. Let us hope that a country so favoured by nature and its position may yet emerge from such barbarism, and that the changes already effected by Mehemet Ali may lead to the occupation of Egypt by a race and a condition of society worthy of her important position and local advantages.

VIEW UNDER THE GRAND PORTICO, PHILÆ.

THIS sketch presents, in another direction, a more striking view of the exquisite sculpture and carved decorations of the columns and the painted ceilings in this beautiful portico. At the extremity of the vista, the ruins of an altar show that it was once a place of Christian worship. It has been fractured and displaced, probably in search of treasure, for even the flooring has been broken up and disturbed. The emblem of the cross is everywhere seen, but no community of Christians now exists in the valley of the Nile from Esné to the borders of Abyssinia.

Many objects of great interest are found by those who search for them amidst the ruins of this Temple, but some that are in dark chambers are of more historical than picturesque importance. All these structures, however, are of comparatively low date—the oldest not more than 380 years B.C. The Ptolemies raised this beautiful Temple upon what remained of the structures built by Nectanebo, and which was destroyed by the Persians in their last invasion of Egypt; and they continued to enrich and adorn this shrine, even to the last of them—"the Serpent of Old Nile," whose portrait is appropriately sculptured on the walls of this Temple, dedicated to Athor. Other portraits also are here of Ptolemaic Queens, but not only is that of Cleopatra more strikingly handsome than either those of Arsinoë or Berenice, but her eventful history commands a higher interest in a resemblance which, it is highly probable, is authentic.

Nor did the interest in Philæ cease with the Ptolemies. The Roman Emperors successively enriched it, and so great was the celebrity of this Temple, that numerous Greek and Latin inscriptions attest the feelings, with the names, of many who came to worship in the Temple of Isis: these made such heavy claims upon the funds of the priests, that a Greek inscription exists on the pedestal of the Obelisk which Belzoni removed from Philæ, in which they appeal to Ptolemy Physcon, who was a great benefactor to their Temple, to prevent so many persons of rank and public functionaries from visiting the island, and living at their expense. It is as follows:—

"To King Ptolemy, and Queen Cleopatra his sister, and the Queen Cleopatra his wife, gods Euergetes welfare: We, the priests of Isis, the very great goddess [worshipped] in Abaton and Philæ; seeing that those who visit Philæ, generals, chiefs, governors of districts in the Thebaid, royal scribes, chiefs of police, and all other functionaries, as well as their soldiers and other attendants, oblige us to provide for them during their stay; the consequence of which is, that the Temple is impoverished, and we run the risk of not having enough for the customary sacrifices and libations offered for you and

your children; do therefore pray you, O great gods, if it seem right to you, to order Numenius, your cousin and secretary, to write to Lochus, your cousin and governor of the Thebaid, not to disturb us in this manner, and not to allow any other person to do so, and to give us authority to this effect; that we may put a *stela*, with an inscription, commemorating your beneficence towards us on this occasion, so that your gracious favour may be recorded for ever: which being done, we, and the Temple of Isis, shall be indebted for this, among other favours. Hail."

The *stela* was erected, and the favourable answer recorded in original monuments, which exist for our perusal after two thousand years.

ENTRANCE TO THE GREAT TEMPLE OF ABOO-SIMBEL, NUBIA.

TITLE VIGNETTE.

THE Title Vignette represents a portion of the sculpture above the entrance to the Great Temple of Aboo-Simbel. In a recess over the door stands a well-formed figure of Osiris, twenty feet high, symbolised by the hawk's head, a form sacred to the sun; the head is surmounted by the solar disc, and in its front is the asp, the emblem of sovereignty; his arms are placed straight on his sides, and the sacred tau, the emblem of eternal life, is held in each hand: beneath that in his right is the head of a terminal wolf, and under the left a small statue of Truth. On either side of the niche in which is the statue of Osiris are figures cut in the face of the rock, in incised relief; they represent Remeses II., offering the emblem of truth to the god. On the plinth beneath are cut a row of the cartouches of Remeses II., each supported by crowned asps, like the supporters of heraldic shields.

Below is seen the lintel of the doorway, and under it the opening which had been made by the removal of the sand through which the entrance was effected.

For the latest excavations here, as well as for many important discoveries in Egypt and Nubia, the public are indebted to Mr. Hay; he had the sand so far removed as to disclose entirely the two colossi on the south side of the door, together with the doorway down to its base; and now nine or ten Nubians can remove the sand in a few hours which may fall in, and give ready access to the Temple, of which the whole height of the façade is shown. In doing this, he also exposed to view a curious Greek inscription of the Ionian and Carian soldiers of Psamaticus, as well as some interesting hieroglyphical tablets. The inscription, which remarkably confirms the account by Herodotus, appears to have been written by the troops sent by the Egyptian king after the deserters who are reported by the Greek historian to have left the service of Psamaticus; the desertion was said to be of an army of two hundred and forty thousand men! They had been stationed at Elephantine, to protect the country from the Ethiopians; . . . and having been kept three whole years in garrison without being relieved, they resolved with one accord to desert their king and go over to the Ethiopians. Psamaticus pursued them, and endeavoured to bring them back by entreating that they would not desert their country, their gods, and their families: but they were deaf to his arguments; they entered Ethiopia, gave themselves up as subjects to the king, settled there, and carried with them those customs of the Egyptians which tended to civilise the natives of their adopted country. The account is exceedingly interesting, and will be found, together with the inscription, copied and translated in Wilkinson's "Egypt and Thebes."

PYRAMIDS OF GEEZEH, FROM THE NILE.

WHEN the river is low and the intersecting canals dry and practicable, the journey from Grand Cairo to the Pyramids of Geezeh is a ride of little more than an hour. The traveller mounts in the streets of New Cairo and rides to Old Cairo, where he crosses the Nile at the Madiah, or ferry, to a village the nearest to the Pyramids, though five miles distant from them, called Geezeh, whence the association of its name with these wonders of Egypt and the world.

From across the Nile the appearance of these stupendous constructions is that which is here represented. Every traveller has read of them, and all are acquainted with their measured magnitudes; yet, thus seen across the river from Old Cairo, few have looked upon them without a feeling of disappointment; they appear to be unimportant specks in the desert. When the approach can be made to them in an hour, and directly through a beaten track in the fields, they enlarge more rapidly upon the vision of the observer; but, if the inundation of the Nile be high, a very circuitous route of nearly twenty miles by the canals must be taken; then they dwell upon the eye; which, kept constantly upon them, receives so much less of immediate effect than the imagination had promised to the traveller, that his disappointment is scarcely overcome even when he arrives near to the bases of the Pyramids. At length, however, they fail not to fill his mind with an idea of their vastness, which he could never have preconceived.

Dr. Richardson's Travels.

Roberts's Journal.



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PYRAMIDS OF GIZEH, FROM THE NILE.



Daria Roberts R. A.

London Published April 1st 1856 by Day & Son, Gate Street, Lincoln's Inn Fields

VIEW LOOKING TOWARDS THE PYRAMIDS OF DASHROOP AND THE GREAT PYRAMID

VIEW LOOKING TOWARDS THE PYRAMIDS OF DASHOUR AND SACCARA. WITH A SLAVE-BOAT ON THE NILE.

THE breadth of the Nile and the flat character of its banks and its valleys, about twenty miles above Cairo, are particularly observed in the neighbourhood of the Pyramids of Dashour and Saccara—structures which are highly characteristic of their locality. Those of Saccara are the most distant in the view: they are chiefly built of brick, one only being wholly of stone. The base of the largest is a parallelogram, about three hundred and fifty feet long on its north and south faces, and three hundred and ninety-four on its east and west sides. It is built in degrees or stages, and is surrounded by an inclosure. Besides this Great Pyramid, there are ten others, of smaller dimensions. Some of these Pyramids were opened by the Baron von Minutoli in 1821, and in 1837, by Mr. Perring, whose surveys and researches into the construction of these extraordinary works are fully detailed in Colonel Vyse's "Pyramids of Gizeh."

The stone Pyramids of Dashour form the group nearest to the observer in the view. There is a striking peculiarity in the form of the southernmost of these: its summit has been finished at a different angle from that of the faces with which it was commenced; and Wilkinson thinks, from its being the only one of this form, that the angle was depressed to complete it more speedily. The change greatly diminished the height which it would have had if the original angle had been continued. Its base, measured by Colonel Vyse, is seven hundred feet square. This Pyramid was entered by Mr. Melton, an English traveller, in 1660; and again, twenty years later, by M. le Brun. In 1763 it was visited by Mr. Davison, whose researches in Egypt gave his name to a chamber which he discovered in the Pyramid of Cheops, the largest of the group of Geezeh. The last examination of the Pyramids of Dashour was by Mr. Perring and Colonel Vyse; by whom some matters interesting to the Egyptian antiquary were discovered, which are fully related in the Appendix to Colonel Vyse's Work.

A picturesque interest has been given to the scene by Mr. Roberts's introduction of a Slave-Boat, which he thus describes in his Journal:—"A boat of a very different description came alongside of mine this afternoon: it was a slave-boat, of small dimensions for its purpose, laden with a cargo of female slaves from Kordofan, and owned by a hoary villain, a Greek, who had the effrontery to tell me that he was a Christian. Except that they had been torn from their friends—an evil distressing enough in itself—the slave-trade here seems unaccompanied by any of the horrors which attend that infernal traffic in the passage from the western coast of Africa; for, except the confinement in the small space allotted to them in the boats, they are little exposed, in a climate like this, to inclement weather. The trade must be profitable, since such a journey could be advantageously taken with eleven only of these poor wretches for the market. Five were of a dark copper colour, and beautifully formed; and six were negresses, all young and in their prime, their hair plaited as in Nubia, but free

from the villanous grease and from the smell which generally accompanies its use there. A thin dirty sheet was their only covering; and as the evening set in they were wrapped closer, and huddled more together. The space was too narrow to lie in at length; they sat with their knees up to their chins and face to face. The Greek, in hopes of a customer, pointed out the best of them to me, and descanted on their points with the skill of a jockey. Some were modest and shy, others tittered and seemed much amused with my costume, a blouse, and trousers not one-third the width of a Turk's. The best of these poor creatures was worth eighteen or twenty pounds sterling. I regretted that I had too few words of Arabic or Greek to tell the old rascal how much his occupation was abhorred in England."

Vyse's Pyramids of Gizeh.

Wilkinson's Egypt and Thebes.

Roberts's Journal.

POMPEY'S PILLAR.

THIS relic of antiquity is the first object seen in approaching Alexandria, from the sea, on the coast of Egypt. "It stands on an eminence," says Wilkinson, "about 1800 feet to the south of the present walls." It consists of the capital, shaft, base, and pedestal, which last reposes on substructions of smaller blocks, which once belonged to older monuments, and were probably brought for this purpose to Alexandria. On one of them the name of Psammeticus can be read. These substructions were evidently once under the level of the ground, and formed part of a paved area, of which the stones around the Column have been removed, to the great risk of the monument itself. The proper name of this Column has been much questioned. The murder of Pompey on the coast of Egypt probably led to the original error that it was his cenotaph; but the successful deciphering of an almost obliterated inscription on the pedestal shows that it was erected by Publius, a Prefect of Egypt, in honour of Diocletian. The total height of the Column is 98 feet 9 inches, of this the shaft is 73 feet; the circumference is 29 feet 8 inches. The capital and base are of inferior workmanship, but the shaft is elegant and well wrought, and is probably a production of an earlier and better time; and it has been conjectured belonged to a temple of Serapis. On the summit Wilkinson observed a hollow of considerable size, as if intended for the admission of a statue; and, indeed, there are said to be old prints extant in which a statue surmounts the column. The summit was some years ago first attained by a party of sailors, who passed a rope over the top by means of a kite. It has often since been visited; and, among others by Miss Talbot, who sent a note to our Consul Mr. Salt, dated "From the top of Pompey's Pillar;" to which he replied, dating his answer "From the bottom of Jacob's Well."



Engraved and Coloured April 1st 1856, by Day & Son, Cafe Street, Lincoln's Inn Fields

POMPEY'S PILLAR, ALEXANDRIA.



London: Published April 1st 1856 by Day & Son, 25, St. Saviour Lane, near Finsbury.

THE TEMPLE OF ISIS AT PHILOE, EGYPT.

RUINS OF THE TEMPLE OF KOM-OMBO, UPPER EGYPT.

THESE ruins are finely situated on a promontory on the eastern side of the river, in a bay formed by the head of the Nile to the westward. In descending the river the Temple thus seen on the high bank above it holds a striking position. There are remains of other Temples below, on the verge of the Nile, but the stream which sweeps round the bend has already carried off, even within our own time, some of these interesting monuments, and will eventually remove them all by undermining the banks. Of the great Temple, much is concealed by vast sand-drifts from the deserts; but enormous masses of its ruins rise above the arid and herbless surface which surrounds them, giving to the scene a character of dreary desolation in keeping with the decay of this once magnificent structure.

The façade fronts the west, an exception to the general aspect of the Temples on the Nile, which almost invariably face the east; it is also one of the very few on the eastern bank of the river. The Temple is remarkable for a dual character, "a peculiarity," says Wathen, "illustrated by an inscription. A column instead of an interspace occupied the centre of the portico, and two lateral entrances led to a double suite of inner doorways; the inscription explains that the Temple was dedicated to two divinities, the great god, Aroeris Apollo, and the tutelary deity of Ombos." Its façade of five columns is eighty-three feet wide, and the whole depth of the building about one hundred and twenty feet. Over the door, on either side of the centre column, on the cornice of the enormous blocks which form the entablature, are the winged globe and serpents, and on the frieze a double line of large hieroglyphics. The vast size of the stones of this Temple has struck every traveller; "some of the slabs," says Wathen, "of which the flat ceilings were composed, are twenty-seven feet long," nearly seven feet wide, and five feet thick. As these masses lie about in utter confusion, they suggest the queries, by what power were they transported hither—erected—and have been displaced? In their erection a singular order of inversion prevails: the largest blocks have been employed in the superstructure. Every exposed spot on column or cornice is covered with hieroglyphics, and the Temple once bore on its surface the records of its own history. The cartouche of Thothmes III. is found inscribed here, 1600 B.C.; yet some of the learned in Egyptian antiquities would reduce its age to the Ptolemaic period, 1500 years later, misled probably by additions then made to the Temple. The figure of Savak, the deity of Ombos, who is represented with the head of a crocodile, marks that this bestial worship was once held here, and the animal is frequently found represented in the hieroglyphics of the Temple. Even as late as the time of Domitian, the inhabitants of Ombos, who worshipped the crocodile, fought a desperate battle in honour of their god with the people of Dendera, who worshipped the snake. Juvenal, who at that period was in Egypt, relates, in his fifteenth Satire, that the latter were merciless victors.

“On ascending to the esplanade of the upper temple, I was more than ever,” says Mr. Roberts, “struck with its beauty. I viewed it on all sides, and each seemed more beautiful than the other. The portico originally consisted of fifteen pillars; thirteen only are standing. Those at the angles of the façade have fallen; their capitals, like those of Apollinopolis, are varied with the lotus and the palm. Here, as in other temples, attempts at destruction by fire are evident, and so fresh that the colour of its effects on the stones is as clear as if it had only happened yesterday. The sanctuaries, for there are two formed out of one chamber by a partition, are so filled with sand as to be almost inaccessible. An immense wall of sunburnt brick appears to have inclosed the precincts of the Temple, and a few houses peeping above the sand is all that can be now seen of the once proud Ombos. Like its rival, Dendera, it is now desolate.”

Wathen's Arts and Antiquities of Egypt.
Dr. Richardson's Travels.

Wilkinson's Egypt and Thebes.
Roberts's Journal.

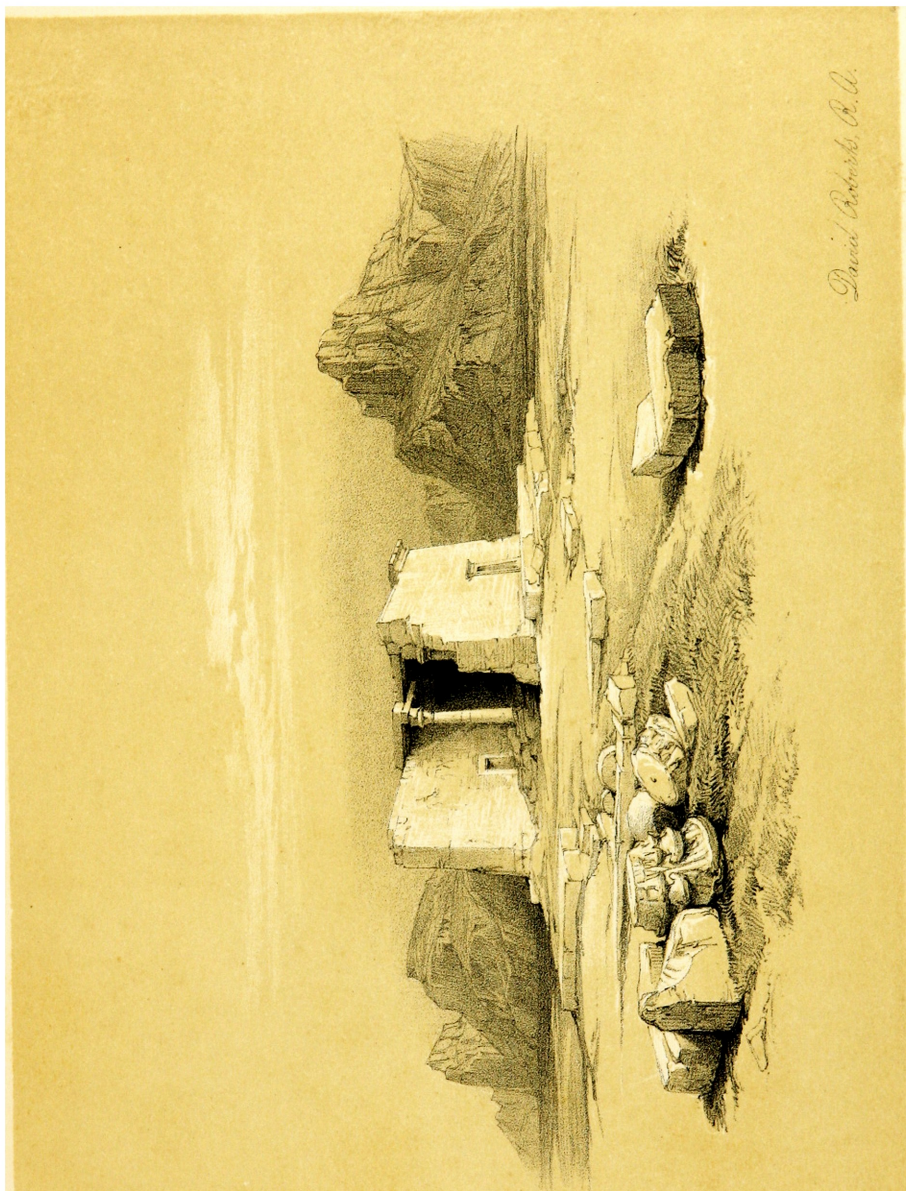
TEMPLE OF TAFA, IN NUBIA.

THE ruins of ancient *Taphis* are situated on the left bank of the Nile, a little below Kalabshe. Here are numerous inclosures of stone of singular arrangement, which, Wilkinson conjectures, were of Roman date: there are also the remains of two small temples of nearly the same size, about thirty feet square within. One of these stands in the middle of the village; the other, the southernmost, is here represented. It lies near the bank, beyond some dhourra-fields, and faces the river: the back, and the two side walls, and two of the columns which support the roof, are yet standing. “The columns,” Mr. Roberts says, “have the lotus-leaf capitals, of very poor workmanship; the shafts taper greatly, and are disproportioned to the capitals, which are too small.” Behind the portico is a chamber which may have been the adytum. This temple has been used as a Christian church. On the walls are many ill-written Greek inscriptions, and a Greek almanac. There are also rude paintings of saints of the Christian Church, a representation of the Virgin and Child, and designs for the Ascension and the Nativity; but they are nearly obliterated. In Wansleb's time, 1673, the churches of Ethiopia were still entire, but closed for want of pastors. The decline of Christianity here is dated from the invasion of Sultan Selim, A.D. 1517.

The plain of Taphis is strewn with fragments of cornices and mouldings, mostly of a late epoch, nor are any found that appear to be older than the time of the Cæsars; and much of what remains Wilkinson attributes to an age posterior to that of Pliny.

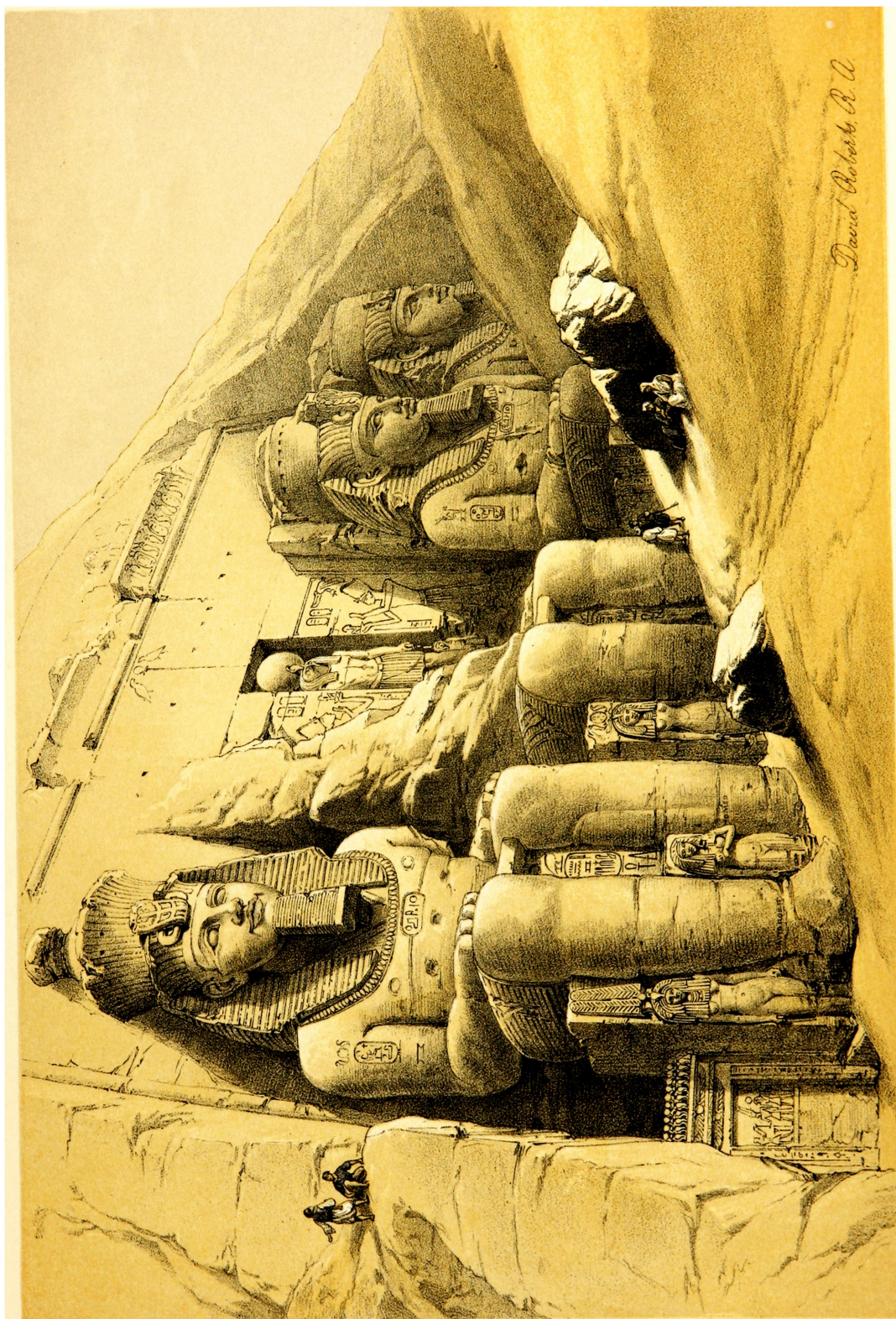
Wilkinson's Egypt and Thebes.

Roberts's Journal.



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TEMPLE OF Tafa, IN NUBIA.



London, Published April 15th 1856 by Day & Son, Gate Street, Lincoln Inn Fields

THE GREAT SPHINX IN FRONT OF THE GREAT TEMPLE OF ABOO-HEIMEL.

COLOSSAL FIGURES IN FRONT OF THE GREAT TEMPLE OF ABOO-SIMBEL.

THE first discovery of this extraordinary Temple was made by the celebrated Burckhardt on his return from Mahass, after an ineffectual attempt to reach Dongola in the spring of 1813. He had visited the Temple of Isis, the lesser Temple of Aboo-Simbel; and having, as he supposed, seen all the antiquities here, he was about to ascend the sandy side of the mountain by the same path that he had descended, when "having," he says, "luckily turned more to the southward, I fell in with what is still visible of four immense colossal statues, cut out of the rock, at a distance of about two hundred yards from the lesser Temple: they stand in a deep recess excavated in the mountain; but it is greatly to be regretted that they are now almost entirely buried beneath the sands, which are blown down here in torrents. The entire head and part of the breast and arms of one of the statues are yet above the surface."

In 1816 Belzoni ascended the Nile into Nubia, with the intention of opening the great Temple of Aboo-Simbel, and commenced his undertaking; but the chiefs of the country threw so many obstacles in his way, that at length his funds failed, and he was obliged to discontinue, but not until he had cleared downwards twenty feet in the front of the Temple. It is remarkable that this is the first time the natives learnt the use of money as a recompense for labour.

In the spring of 1817 he returned to his excavations at Aboo-Simbel, accompanied by Mr. Beechey. At Philæ they had the good fortune to be joined by Captains Irby and Mangles, then on their journey in the East. The united exertions of these gentlemen accomplished the entrance to the Great Temple in defiance of the dangers and difficulties thrown in their way, and which are most interestingly narrated in Irby and Mangles' Travels. Belzoni and his friends removed forty feet of sand, which had accumulated above the top of the door before the recent excavations; but they carried them no further than three feet below the top of the entrance, when they effected their passage into this Temple and saw the most extraordinary work that remains to us of the age of Remeses II. Belzoni describes its façade as one hundred and seventeen feet wide and eighty-six feet high (Wilkinson says, ninety to one hundred feet), the height from the top of the cornice to the top of the door being sixty-six feet six inches, and the height of the door twenty feet. Each of these enormous statues—the largest in Egypt or Nubia, except the Sphinx of the Pyramid—measures from the shoulder to the elbow fifteen feet six inches, the face seven feet, the ears three feet six inches, across the shoulders twenty-five feet four inches. Their height as they sit is about fifty-one feet not including the caps, which are about fourteen feet. These, the most beautiful colossi yet found in any of the Egyptian ruins, represent Remeses II.; they are seated on thrones attached to the rock. On the sides, and on the front angles of the thrones, and between the legs of the statues, are sculptured female figures, supposed to be of his wife and children; they are well preserved, though the material is a coarse friable gritstone. During the execution, defects in the stone were filled and smoothed with stucco, and afterwards painted, of which traces

yet remain. The upper part of the second figure has fallen, but the faces of these colossi exhibit a beauty of expression the more striking as it is unlooked for in statues of such dimensions.

Roberts, in his Journal, complains indignantly of the way in which "Cockney tourists and Yankee travellers" have knocked off a toe or a finger of these magnificent statues. "The hand," he says, "of the finest of them has been destroyed (not an easy matter, since Wilkinson says the forefinger is three feet long) by these contemptible relic-hunters, who have also been led by their vanity to smear their vulgar names on the very foreheads of the Egyptian deities!"

Burckhardt's Travels in Nubia.

Belzoni's Travels.

Irby and Mangles' Travels.

Wilkinson's Egypt and Thebes.

Roberts's Journal.

EXCAVATED TEMPLE OF GYRSHE, NUBIA.

THIS Temple is at Gerf-Hossayn (the ancient Tutzis), near to Gyrshe; it is of the time of Remeses the Great, and except the portico, entirely excavated in the rock. Within, it consists of a large hall, succeeded by a transverse corridor, with a small chamber on each side; in the adytum are several sitting figures in high relief, with an altar before them, as at Aboo-Simbel. The area, or portico, had a row of Osiride pillars on either side and four columns in front; but of it little now remains. The total depth of the excavated part does not exceed one hundred and thirty feet. The interior bears some resemblance to that of Aboo-Simbel, but was far less skilfully wrought and unworthy of the time of Remeses.

The ascent to the Temple is described by Mr. Roberts as having originally been by a flight of steps, on either side of which he conjectures that sphinxes were arranged, of which fragments are scattered around, together with large wrought stones and broken pottery, remnants of an ancient town within the excavation, and hewn from the rock, are six colossal figures, about eighteen feet high, with the corn-measure cap, and in their hands, crossed on their breasts, the crook and the scourge. Three are on each side, and they seem to guard the approach to the adytum, or sanctuary. The imperfections of the rock appear to have been filled up with masonry, or stucco, and coloured: it is everywhere covered with symbolical figures and hieroglyphics; but the whole is much defaced and blackened by the Arabs, who light fires within it when they shelter there with their cattle. Mr. Roberts says, that when those who followed him came in with torches, they disturbed myriads of bats which had hung in festoons around them.

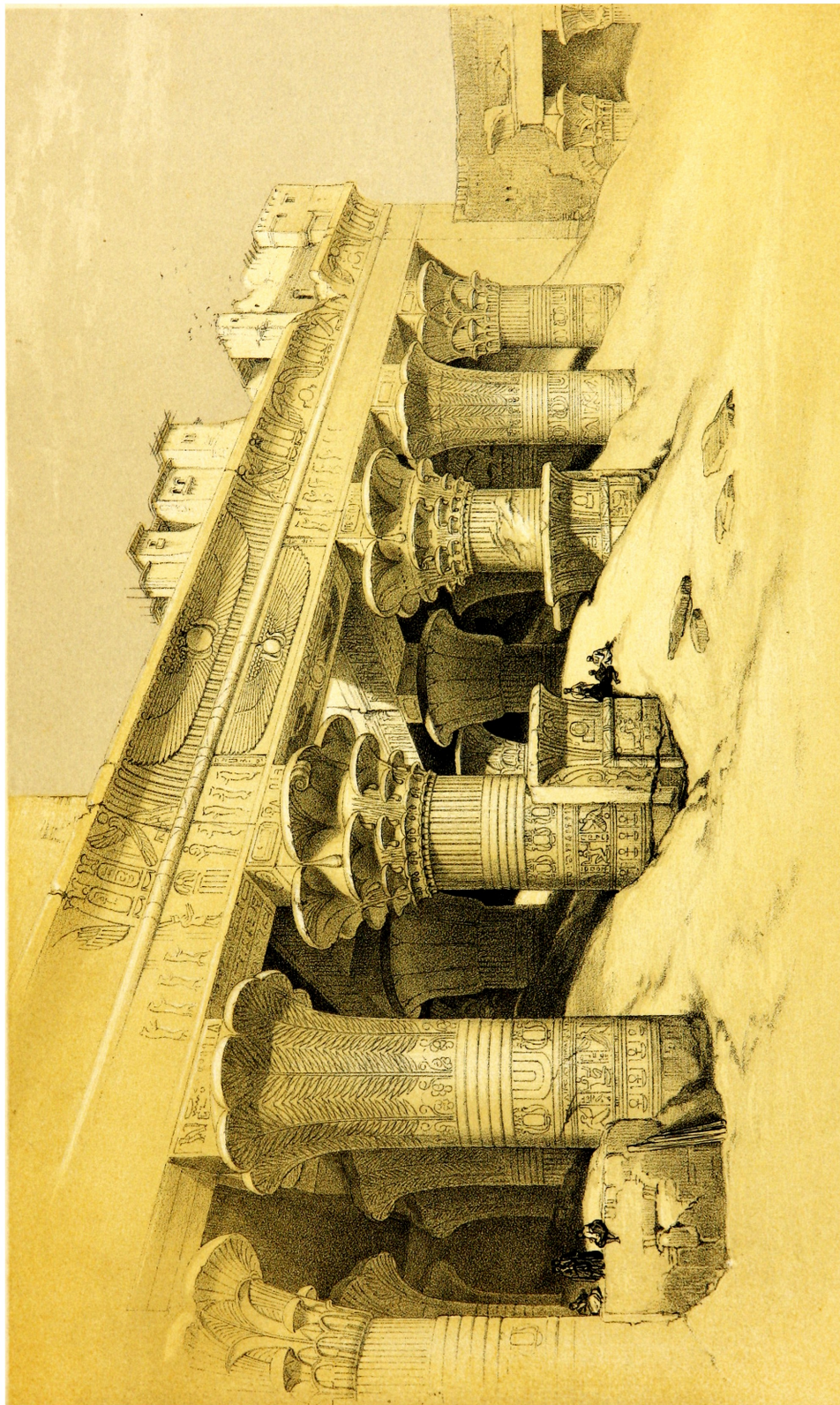
Wilkinson's Egypt and Thebes.

Roberts's Journal.



London, Published April 15th 1856, by Day & Son, Gate Street, Lincoln's Inn Fields.

EXCAVATED TEMPLE OF GYRSHE, NUBIA.



David Roberts, R. A.

Engraved & published April 17th 1856 by Day & Son, Great Street, Linc. Cath. Inn, Fields

PORTICO OF THE TEMPLE OF EDFU, UPPER EGYPT

PORTICO OF THE TEMPLE OF EDFOU, UPPER EGYPT.

THIS view is taken across the large and magnificent peristyle court of the Temple, which forms an oblong square between the lofty pylons and the pronaos. Two of those columns are seen which occupy both sides of the court and the end towards the entrance within the propylon; eleven of these columns range on each side of the court, and five on each side of the entrance; these support a gallery which leads on either side to the pronaos. But the magnificent object in this view is the portico of the Temple, which presents a façade of six columns, behind each of these are two other rows, forming a pronaos of eighteen columns, nowhere surpassed for exquisite beauty. Those on either side of the centre have their capitals composed from the lotus, those of the middle columns of the date-palm, with its clustered fruit below its elegant pinnate leaf, and those at each end a composite of the fan-like doum, or Theban palm-tree; thus only three varieties of these, uniformly placed, are seen in this beautiful façade. There are walls intercolumniated, but their bases are buried in the sand. On either side, attached to the centre columns, are jambs, without a lintel having coved cornices that rise to within a diameter of the fillets of the capitals. These jambs have a bold torus round their borders, and are covered with hieroglyphics, thus forming a grand gateway to the pronaos; but the sand, which has inundated the Temple, has risen to the cornice of the jambs, and within the pronaos almost to the capitals of the columns, and concealed all the walls, except one, between them.

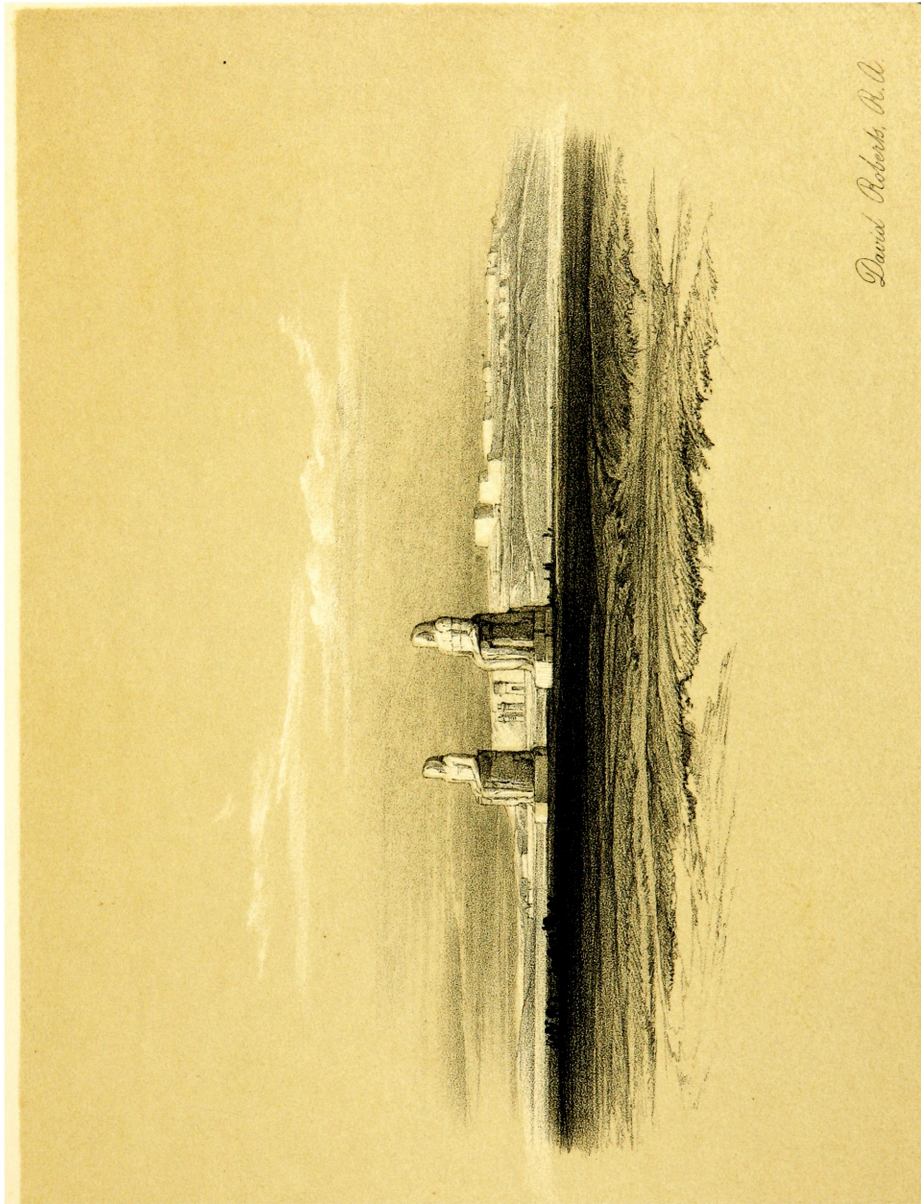
Over the entrance, on the frieze or broad moulding of the entablature of the pronaos, is the globe with the serpent and wings, and on each side rows of scarabei, long-tailed baboons standing erect, worshippers, and men bearing offerings. This moulding is continued down the side of the façade. In the bold coved cornice above this frieze, and above the other winged globe, is one still larger, with hieroglyphics carved on either side, composed of the sacred hawk, cartouches, and globes with drooped instead of extended wings; these alternate to the extremity of the cornice. The friezes within have rows of figures of Isis sitting.

The sand, which has filled the pronaos, has rendered the cella and chambers of the Temple inaccessible; if this could be removed, some interesting discoveries might be made, and the bases of the columns, long protected by the sand and rubbish, would exhibit a portico scarcely surpassed in Egypt.

In striking contrast with the magnificence of the ruins are the wretched mud huts of the inhabitants of Edfou, as they are seen perched up above the cornice: such a foundation for such a superstructure shows "to what base uses things may come at last." Their miserable dwellings are stuck on every accessible place in and about the Temple; and over the sanctuary is a populous village, where the bleating of kids, the crowing of cocks, and the cries of children, are utterly out of character with their strange locality.

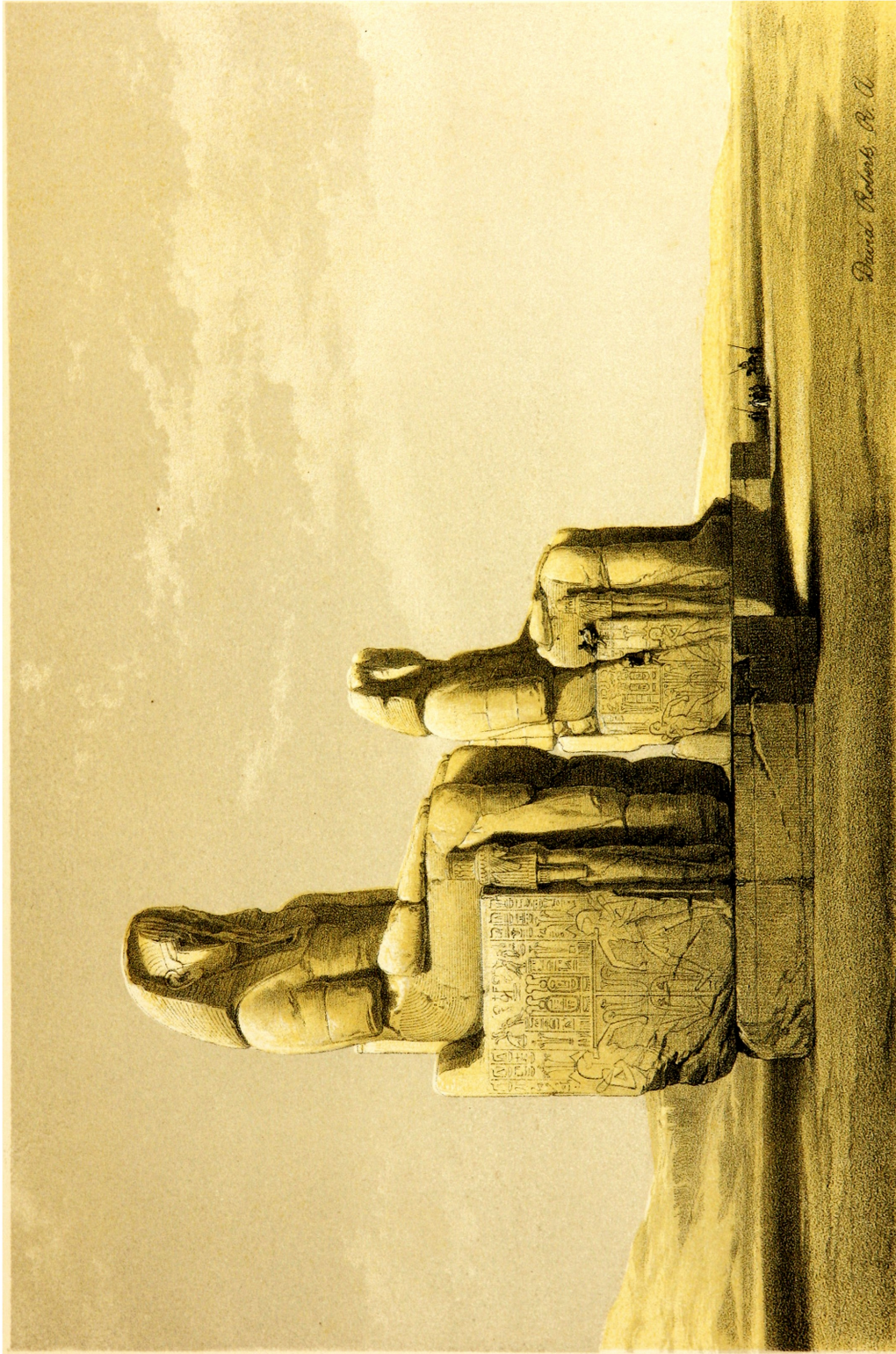
STATUES OF MEMNON IN THE PLAIN OF GOORNA AT THEBES.

THE village of Goorna is situated on the western bank of the Nile, amidst a grove of palm-trees, and beyond it a plain, which exhibits at present very little cultivation, extends to some distance, and is bounded by desert hills. Amidst the extensive levels of this rough and neglected plain are seen the well-known statues of Memnon; sitting, as they have sat for ages, in grand and mournful solemnity, amidst the ruins of temples, the isolated but magnificent monuments of ancient splendour. They are called by the natives Damy and Shamy, words that sound like nicknames to us, but the natives have no such association with them. The nearest in the view is that which is known as the vocal Memnon: thanks to the newly discovered power of deciphering the hieroglyphics, it is ascertained to be the statue of Amunoph III., believed to be the Pharaoh of the Exodus, 1500 B.C. The other statue has been supposed to be that of his brother, Amun-Toonh, but without foundation, for, though he reigned for a short time jointly with Amunoph III., he was deposed by him, and excluded from the hieroglyphic lists: Amunoph was not likely, therefore, to establish his statue. It is more probable that both statues represented the same Pharaoh, as the statues of Remeses II. are repeated in the pronaos of Aboo-Simbel. The plain is bounded by lofty mountains, among which are the valleys of Bibán El Malook and other recesses, full of sepulchral excavations, whilst the lower parts of the rocky heights facing the last are occupied by the village of Goorna.



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STATUES OF MEMNON ON THE PLAIN OF GORNA, AT THEBES.



David Roberts. R. A.

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THREE: THE COLOSSAL STATUES OF AMENOPHIS III.

THEBES: THE COLOSSAL STATUES OF AMUNOPH III.

THE view of these wonders of the plains of Thebes is taken from the upper or southern side of the group. The statues and their thrones, but not their pedestals, were originally hewn each out of a single stone; but the farthest of these, the well-known vocal Memnon, which will hereafter be described, having suffered disruption, had been restored. The material of these colossi is a coarse hard gritstone, slightly stained in some places with iron. The height of each is forty-seven feet, without the pedestal, but the total height before the accumulation of soil, which has buried so much of the pedestal, must have been sixty feet above the plain.

These enormous figures rest where they did at the period of their erection, when they formed the entrance of a grand dromos to the Temple, 1100 feet in length. Several pairs of statues, scarcely less colossal, originally formed the avenue, but of the others little more than fragments of the figures and of their pedestals can be traced: this avenue led to the Temple of Amunoph III. Many of the fragments are now buried in the alluvial deposit which each successive inundation of the Nile leaves, for at the period of high Nile the entire plain is so flooded that the waters reach the feet of these colossi, and have done so annually these 3300 years; leaving a tribute which has accumulated till the soil has risen seven feet above the level of the time of erection. Mr. Hay caused an excavation to be made below these statues, and ascertained that they rested on a bed of sand retained by a wall of stone. The cartouche of Amunoph III. has been found upon these statues; but of the Temple to which the avenue, commencing with these colossi, led, a few substructions alone remain to mark the site of what must have held a conspicuous rank among the Temples of Thebes.

All the prominent features of these vast statues are now obliterated; the faces have flaked and fallen off. The massive head-dresses, which descend over the breast, have, in their angles, preserved the ears. Sculptured for endurance, the severe and simple form of the Egyptian statue required the limbs to be in close contact with the body, or otherwise supported. Position without action is its characteristic: the legs are united to the throne, the arms to the body, and the fore-arms and hands to the thighs, on which they rest. The smallest surface possible for its volume is thus presented to the action of Time, who finds few weak points in Egyptian Art by which to insinuate his attacks: whence the marvellous preservation to our day of so many of its magnificent remains. This statue may have been seen by Moses, for it was erected, three-and-thirty centuries ago, by that Pharaoh in whose reign the Israelites were led forth by the great lawgiver from their bondage in Egypt.

The sides of the thrones are similarly ornamented with hieroglyphics, by which the dominion of the sovereigns over Upper and Lower Egypt is supposed to be typified by figures of the god Nilus binding the stalks of two different water-plants round the

support of a tabular frame, or steia, that contains the ovals and characters which probably record the erection of these colossi. A line of hieroglyphics also extends from the shoulder down the back to the pedestal, and here is found the name of the Pharaoh whom the statue represented, Amunoph III. On either side stand, attached to the throne, statues of the wife and the mother of the Pharaoh, eighteen feet high, and there are traces of a smaller statue of his queen between his feet.

The figures seen climbing up the throne of the vocal Memnon are Messrs. Hurnard and Corry, who were at that time Mr. Roberts's travelling companions.

Wilkinson's Egypt and Thebes.

Wathen's Arts and Antiquities of Egypt.

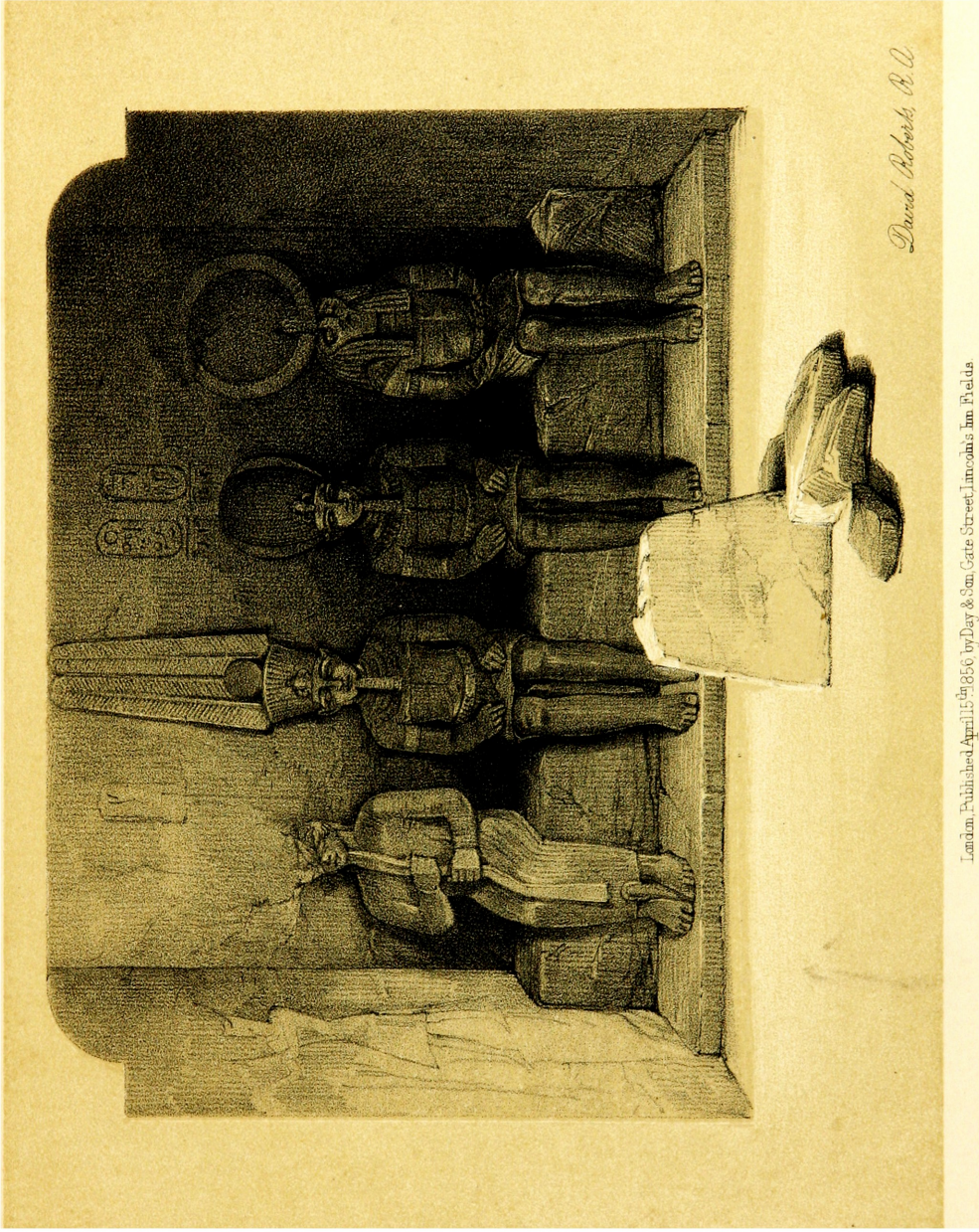
THE SANCTUARY OF THE GREAT TEMPLE OF ABOO-SIMBEL, NUBIA.

THE adytum of the Temple, which terminates the great excavation at Aboo-Simbel, and is seen only in the gloom of its profundity in the larger drawing of the Interior, is a chamber which measures, from the door of the sanctuary to the wall behind the figures, twelve feet three inches, and in width twenty-three feet seven inches. In this cella are four sitting statues; three of them the Theban triad of deities, the fourth is Remeses, who is here admitted to a seat among them.

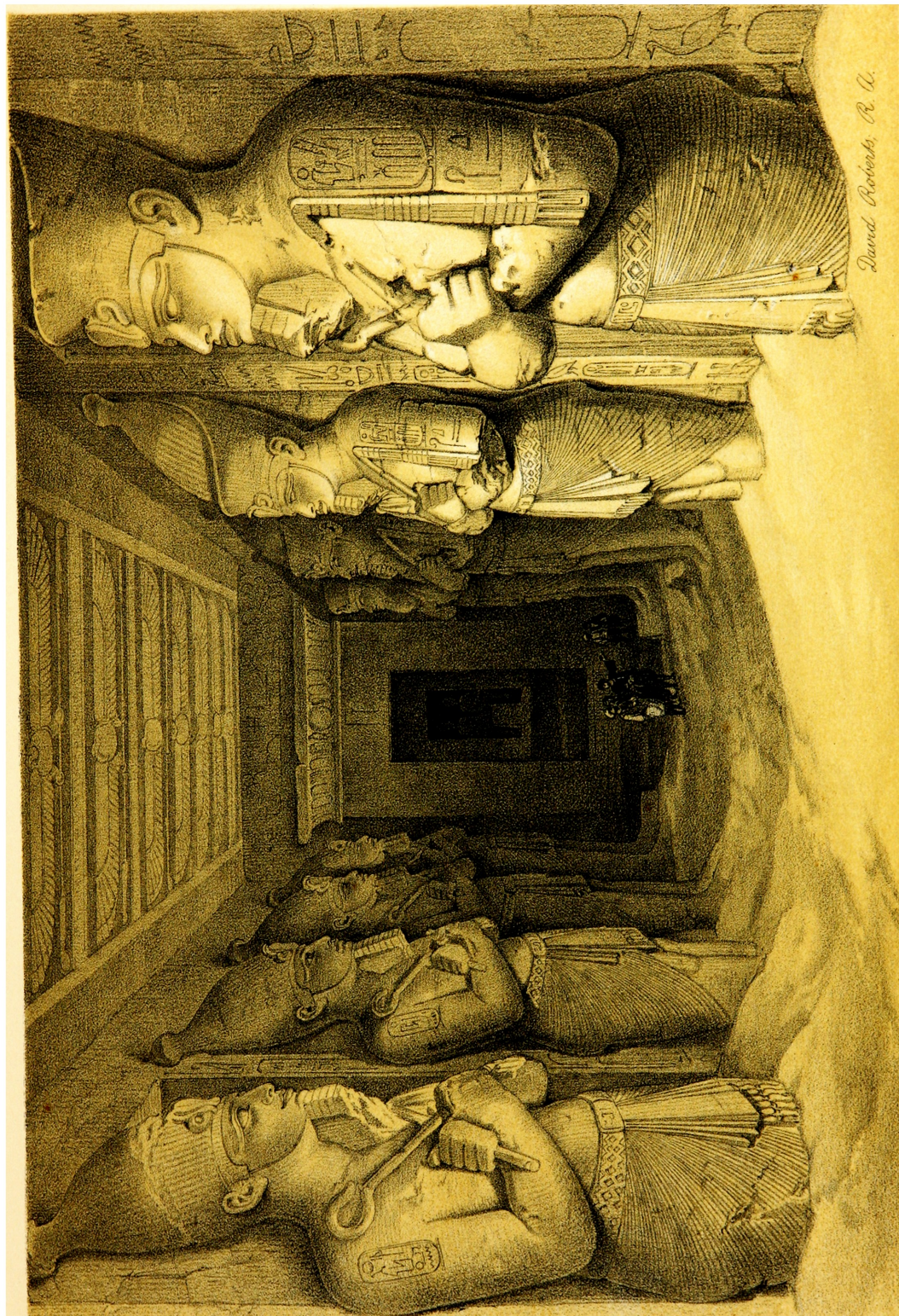
Roberts says that the statues in the sanctuary have been painted of various colours: before them is an altar cut like the figures themselves, out of the solid rock; it is squared on the sides, and formed like a truncated pyramid, the top of it is broken. On the sides of the wall, about two feet in advance of the altar, are the marks of grooves, with holes for fastenings for a screen, probably of open-work and metal, to prevent too near an approach of the worshippers, if they were ever allowed to proceed so far. The sandstone is soft in which these statues are hewn. The statue on the left has an ornament reaching from his chin down nearly to his feet; the second has a head-dress like the tutulus, or palm-branch; the third wears a sort of helmet; and the last is the hawk-headed deity. This is said to be the oldest of Nubian or the Egyptian Temples: if the arts were thus advanced at so remote a period as the construction of this temple, what has become of those that preceded it? for such excellence could only have sprung from progressive improvement.

Wilkinson's Egypt and Thebes.

Roberts's Journal.



THE SANCTUARY OF THE GREAT TEMPLE OF ABOO-SIMBEL, NUBIA



London: Published May 1st 1866 by Day & Son, 25, Abchurch Lane, opposite St. Dunstons Church.

INTERIOR OF THE GREAT TEMPLE OF ABOC-SIMBEL, NUBIA.

INTERIOR OF THE GREAT TEMPLE OF ABOO-SIMBEL, NUBIA.

THE access to this magnificent Temple was accomplished under the superintendence, and chiefly by the active personal exertions, of the four travellers whose names will always be associated with Aboo-Simbel, amidst difficulties, threats, privations, and excessive labour; "and continued," says Belzoni, "during twenty-two days, besides eight days in 1816, often working eight hours a-day, with the thermometer in the shade at an average of 114° Fahrenheit."

As soon as the sand had been cleared away three feet from the top of the door these determined men entered, and enjoyed the reward of their labour in bringing again to human sight the finest and most extensive of the excavated Temples of Nubia, after its concealment for probably 3000 years.

"From what we could perceive at the first view," says Belzoni, "it was evidently a large place, but our astonishment increased when we found it to be one of the most magnificent of temples, enriched with beautiful intaglios, paintings, colossal figures, &c. We entered at first into a large pronaos, fifty-seven feet long and fifty-two wide, supported by two rows of square pillars in a line from the front door to the door of the sekos. Each pillar has a figure not unlike those of Medinet-Aboo, finely executed and very little injured by time; the tops of their turbans reach the ceiling, which is about thirty feet high, the pillars are five feet and a half square. Both these and the walls are covered with beautiful hieroglyphics, the style of which is somewhat superior, or, at least, bolder than that of any others in Egypt, not only in the workmanship, but also in the subject. They exhibit battles, storming of castles, triumphs over the Ethiopians, sacrifices, &c. Some of the colours are much injured by the close and heated atmosphere, the temperature of which was so hot that the thermometer must have risen to above 130°." Beyond the pronaos are two other chambers before reaching the adytum, or sanctuary. Out of each of the central chambers of the Temple doors lead into lateral chambers; altogether eight rooms open on the grand hall. The entire length excavated, from the entrance to the adytum, Wilkinson estimates at two hundred feet; Irby and Mangles make it about a hundred and sixty, besides the colossi and the slope of the façade.

Mr. Roberts says, "On descending into the splendid hall, over the sand which again almost reaches to the top of the door, a double row is seen of colossal figures, representing Remeses the Great, attached to square pillars, which appear to support the roof; the placid expression of these statues is still finer than that of the colossi without. There are four on each side, their arms crossed on their breasts, and bearing in their hands the crook and the scourge—emblems of government or power; those on one side wear the high conical cap, and on the other what is called the

corn-measure. The walls and pillars are covered with the most interesting sculptured representations of the victories of Remeses, painted in vivid colours and in excellent preservation; across the roof are repetitions of the sacred falcon."

The principal decorations of the interior are the historical subjects, relating to the conquests of Remeses II., represented in the great hall. A large tablet, containing the date of his first year, extends over great part of the north wall; another, between the two last pillars on the opposite side of this hall, of his thirty-fifth year, has been added long after the Temple was completed.

Belzoni's Travels.

Roberts's Journal.

RUINS OF LUXOR, FROM THE SOUTH-WEST.

THIS view of the Temple of Luxor is seen by the traveller, as he descends the Nile, and is taken from one of the fertile islands which lie in the river nearly opposite to the Temple. On this side of the city lay the port of Thebes, formerly protected by a mole; and, whatever may have been the splendour and power of Remeses the Great, a fleet could in a very small degree have contributed to its acquisition or its defence. The imagination may fill the land with pictures of the life and activity of its crowded and warlike inhabitants; but there could have been no navy on its waters, nor any vessels, except the boats which ferried the inhabitants from shore to shore, or gay pleasure-seekers in their splendid craft, or the grave but grand processions of the great dead of the city when taken to their resting-place in the Bibán El Malook, or the necropolis of the priesthood, situated amidst the Libyan hills, which are seen in this sketch. On this side of the propylon is seen the minaret of the mosque of a celebrated Sheikh, named Abd Alhajaj, amidst structures that have braved more than thirty centuries, and looks like ill-assorted company; but not quite so outrageous in its contrast as the vile mud-huts that form "the Arab village of Luqsor, which has kennelled itself in the lordly halls of the Pharaohs." In the foreground of the sketch is a *shadoof*, one of the simple means of raising water from the Nile for irrigation, seen everywhere on its banks, but which is a source of excessive labour and waste of energy to the Fellahs, who are employed to work them.

Bonomi's Notes.

Wathen's Arts and Antiquities of Egypt.



David Roberts R. A.

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RUINS OF LUXOR FROM THE SOUTH-WEST.



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GENERAL VIEW OF THE RUINS OF LUXOR, FROM THE NILE

GENERAL VIEW OF THE RUINS OF LUXOR, FROM THE NILE.

As the traveller ascends the Nile, on approaching Luxor, this striking view is presented of "the gorgeous palaces and solemn temples" of Thebes: they formed a part of that great city, unrivalled in vastness and splendour, which once filled the plain of the Nile from the Libyan mountains on the west to the bases of those of Arabia, the hills of the Thebaid, which bound the valley towards the east.

Every traveller who has ascended the Nile to the site of ancient Thebes has strained his eyes to get a first glimpse of its ruins—as the pilgrim to Rome gazes with eager devotion to catch the first appearance of the sacred fane of St. Peter's. This feeling is gratified beyond all anticipation when the ruins of Luxor, *El-Uksor*, or the Palaces, open upon him—when the range of this glorious Temple is seen stretching down a promontory of sand to the Nile, from its propyla, through a forest of columns, to its Sanctuary, which terminates the line of ruins near the banks of the river—a range of about eight hundred and twenty feet in length, but which at its eastern extremity is not accessible from the Nile. The flow of the river through Egypt from south to north generally takes a north-easterly course through the Thebaid, and the general direction through the Temple of Luxor from the propyla to the Nile is S.S.W.

Large as these ruins appear, they form but an inconsiderable part of the remains of ancient Thebes: "they are only a fitting approach to Karnak." The space which they occupy is comparatively so small that it is difficult to see its actual grandeur and conceive its diminished importance in relation to the City of One Hundred Gates. "As we look down," says Warburton, "from these mountains (of Bibán El Malook), we discern on our far right the Palace of Medinet-Abou; before us the Memnonium; on our left the Temples of Gournou; then, a wide green plain, beyond which flows the Nile; and farther still, on the Arabian side, Luxor rises its gigantic columns from the river's edge, and the propyla of Karnak tower afar off. This view scarcely embraces THEBES."

On the ruins of Luxor, as on others of the vast structures of Ancient Egypt, houses are built and inhabited. Those seen above the columns of the pronaos were occupied by the officers of a French vessel during their operation of lowering and shipping one of the Obelisks, which formerly stood before the great propylon of the Temple of Luxor: its solitary companion is still seen *in situ*; and this view is taken from near the spot where lay the vessel by which the Obelisk now in Paris was removed. The long wall and house which join the two groups of columns is a granary, or *shuna*, of the Pacha; and the structure which is seen behind the propyla is the minaret of a mosque. Under the columns, and in and about the Temple, are the

huts and houses of the Fellahs and other inhabitants, which constitute the modern town of Thebes: among these are many Christians. Our holy religion was early established here from Ethiopia, and extirpated by the Moslem: the nucleus of a restoration may yet be found in the hundred families of Coptic Christians, who inhabit Luxor and have their place of worship four miles distant, on the borders of the Arabian Desert, where its services are administered by four priests. The Moslem inhabitants live in wretched huts, about twelve feet square, amidst filth and vermin: they are wretches who are said to have little enjoyment of life except what they derive from interrupting the enjoyment of others.

Luxor still holds the rank of a market town; it is the residence of a *káshef*, and the head-quarters of a troop of Turkish cavalry.

Bonomi's Notes.

Wilkinson's Egypt and Thebes.

SIDE VIEW OF THE GREAT SPHINX.

THE mutilated state of this enormous figure is, perhaps, more strikingly observed in profile than in front. Here, too, as only one of the Pyramids, that of Cheops, is seen in the back-ground, more undisturbed possession of its solitude is left to the Great Sphinx, the most extraordinary of the productions of man in this land of his wonders. After drawing and studying it, Mr. Roberts said that he had had more powerful emotions excited by it than by the Pyramids. Wathen says, that, on emerging from the gloomy interior of the Third Pyramid, instead of the blaze of Egyptian day which he had left when he entered it, he found a cool and delicious moonlight evening; and walking towards the tent where he was to take up his abode for the night, he discovered hard by a large black object, standing out in strong relief, apparently a circular temple of moderate dimensions. This *temple* proved to be the enormous head of the celebrated Sphinx.

Many conjectures have been offered upon the origin of this monster: the zodiacal signs of Leo and Virgo blended have been vaguely supposed to relate to something astronomical, to which most Egyptian mysteries are referred, but this explains nothing; others represent it as an union of the intellectual and physical forces, but enough remains to us of the wisdom of the Egyptians to prove that they knew that knowledge alone was power. That the Sphinx was worshipped, there is no doubt; an altar was found before the Temple, erected between its paws.



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SIDE VIEW OF THE GREAT SPHINX.



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HEAD OF THE GREAT SPHINX, PYRAMIDS OF GIZEH.

HEAD OF THE GREAT SPHINX, PYRAMIDS OF GEEZEH.

No monument in existence strikes the observer with a greater impression of vastness than the Sphinx near the Pyramids of Geezeh, when, brought by the judgment of an observer into comparison with the human head, which it represents (for this part alone of the figure appears above the level of the rock, out of which it rises), it overwhelms by its immensity all other colossal imitations. If the head of a man be taken at a length of ten inches from the top to the chin, it is here sculptured of the enormous length of twenty-eight feet six inches, which presents a bulk nearly 40,000 times greater than that which it represents.

This marvellous figure is cut out of the solid rock, from a mass that projects above the general level of the bed of a rather soft greyish-white limestone, upon which the Pyramids are built, which extends up the valley of the Nile at a general elevation of about one hundred and fifty feet above the level of the river, and in some places one hundred and twenty feet above the sandy plain around it.

It is remarkable that Herodotus, who has furnished us with the details of the Pyramids, has been altogether silent on the Great Sphinx: that it was in existence when he was in Egypt there cannot be a doubt. On its breast a granite tablet was found, bearing the cartouche of Thothmes IV., in the date of whose reign, 1561 B.C., chronologists agree; but they differ widely upon that of Suphis or Cheops, whose cartouche, found within the Great Pyramid, confirms the statement of Herodotus that he was its founder. Wathen, by close and powerful argument, places the reign of Cheops in 941 B.C., 620 years later than the age of the Sphinx; but Wilkinson, who is profound in the subject, carries it back to 2123 B.C., thus making the Pyramids 562 years older than the Sphinx. As, however, this stupendous figure existed 1100 years before the visit of the Greek historian to Egypt, 470 B.C., the omission of all mention of the Sphinx by him may, perhaps, be accounted for by the probability that the text of Herodotus is imperfect. It is known that Aristotle refers to passages in this author which are not to be found in the text which has descended to us.

About twenty years ago M. Caviglia succeeded in accomplishing what the French attempted but did not complete, the laying open of the whole front of the Sphinx. When the sand, after immense labour, was removed, this stupendous figure was disclosed in all its height from the top of the head to the floor of the Temple between its paws, above one hundred feet: its total length is one hundred and forty-six feet; the breadth across the shoulders thirty-four feet; height to the top from the sand in front forty-four feet six inches; height from the back of the shoulders to the top of the head twenty-seven feet. The whole is cut from the solid rock, except the forelegs, or paws, which are of masonry, and project fifty feet from the breast of the figure; between them lies a small Temple. By these excavations an approach from the rocky plain above was laid open before the figure, nearly three hundred feet in length, first by a long and gradual incline, and then by two descending flights of steps to the platform of the

Temple, where altars and many other antique fragments were found that are now deposited in the British Museum.

The head of the Sphinx is so much broken and injured, that the different opinions upon its expression and character have had free scope: Langles, in his "Notes on Norden," says it was thus mutilated by a fanatic Sheikh of the Sofi sect in 1379. From what remains, there appears to have been the quiet repose and dignity of expression, which generally characterised the colossal sculpture of that remote but, in this art, highly advanced period.

The Pyramids in this view are, that of Cheops, or the Great Pyramid, seen on the right of the observer, and, on the left, that of Cephren, which is called the Second Pyramid.

Mr. Perring's Notes.

Appendix to Colonel Vyse's Pyramids of Gizeh.
Wilkinson's Egypt and Thebes.

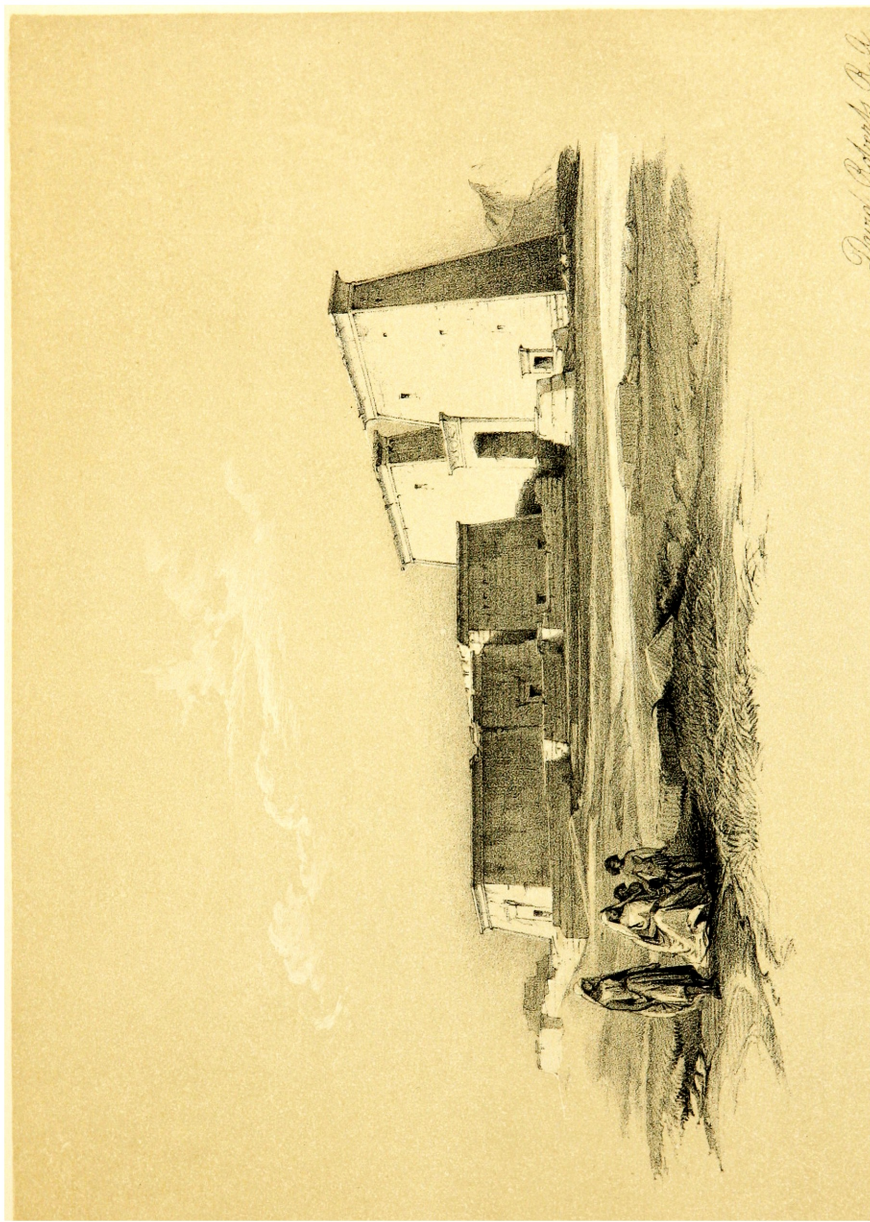
TEMPLE OF DAKKE, IN NUBIA.

ROBERTS describes this Temple as an exquisite little ruin, both in the execution of its sculptured reliefs and in their preservation. The portico, a cella, and the adytum, are covered with emblems of Isis and Osiris. Casts might be easily taken of the whole of these, and thus exhibit the most beautiful examples of such Egyptian decoration. The apartments are not larger than middling-sized English rooms; and such parts as have not been wilfully destroyed present a surface as fine as if the work were recently finished. In its later time it has been used as a Christian church, and there are traces of some Greek sacred paintings above the pagan symbols: difficult as they are to trace, enough remains to show that as works of art they are superior to many of those of the early Greek painters found in the Italian churches.

Dakke is the Pselcis of Pliny and Ptolemy; in Strabo's time it was an Ethiopian city, relinquished by the Romans, who then bounded the extent of their conquests in Egypt by the Cataracts. The Temple appears to have been built in different reigns. The designs represent Ergamun, an Ethiopian king, presenting offerings to the deities of the Temple, and his royal title is preserved on his cartouches or ovals in the hieroglyphics. The cartouches of Ptolemy Philopater and of his sister Arsinoë, of Euergetes II., who built the portico, and of Augustus, mark the various periods at which this *pet* temple was decorated or enriched by the Egyptians and Romans in the time of the Ptolemies. Dakke was the stronghold of Ethiopian magic. Hermes Trismegisthus was adored here, and many Greek ex-votos are inscribed to him on the propylon and other parts of the Temple.

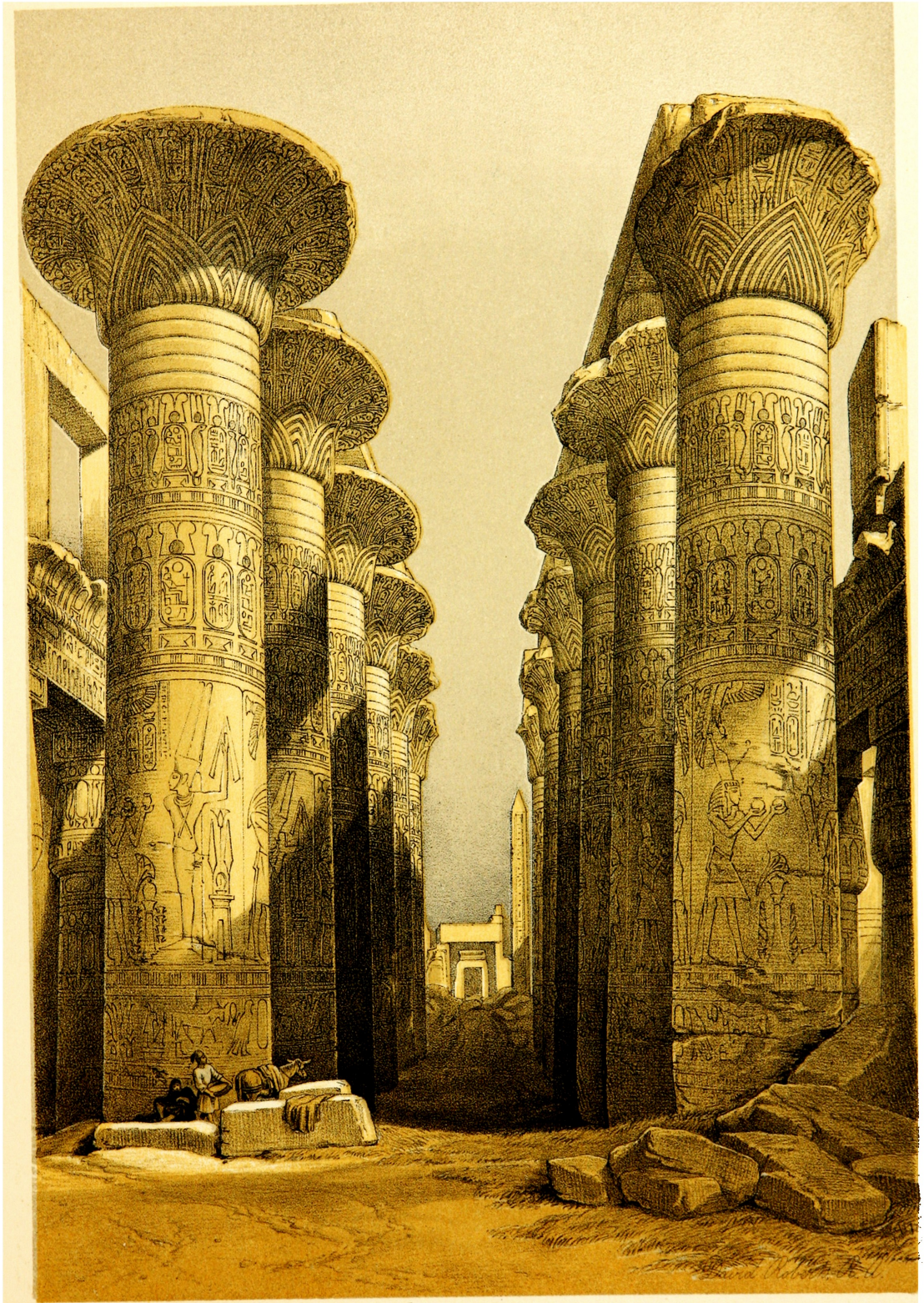
Roberts's Journal.

Wilkinson's Egypt and Thebes.



London, Published May 1st 1846, by Day & Son, Great Street, in the Strand.

TEMPLE OF DAKKE, NUBIA.



London, Published May 15th 1850, by J. & J. G. Smith, 10, Abchurch Lane, W. 1850.

CENTRAL AVENUE OF THE GREAT HALL OF COLUMNS, KARNAK.

CENTRAL AVENUE OF THE GREAT HALL OF COLUMNS, KARNAK.

"NEXT to the Pyramids," says Wathen, "the most wonderful relic of Egyptian art is, undoubtedly, the Great Hall of the Temple-Palace of Karnak. From the inscriptions we learn that this Hall was founded by Menepthah-Osiri I., father of the Great Ramses, who was on the throne about the middle of the fifteenth century B. C. Its superficial area, three hundred and forty-one feet by one hundred and sixty-four, is sufficiently spacious for a large quadrangle. Majestic in ruin, what must it have been when perfect? The massive stone roof is supported by a phalanx of one hundred and thirty-four giant columns, ranged in sixteen rows; most of these are nine feet in diameter, and nearly forty-three feet high; but those of the central avenue are not less than eleven feet six inches in diameter, and seventy-two feet high. The diameter of their capitals at their widest spread is twenty-two feet. The walls, columns, architraves, ceilings—every surface exposed to the eye is over-spread with intaglio sculptures—gods, heroes, and hieroglyphics, painted in once vivid colours. It is easy to detail the dimensions of this building, but no description can convey an idea of its sublime effect. What massive grandeur in its vistas of enormous columns! what scenic effects in the gradations of the chiaro-scuro, and the gleamings of accidental lights athwart the aisles!"

The roof is formed of ponderous blocks, stretching across the aisles. The three central avenues rise above the general level, and the spaces between the upper piers are filled with close-set loopholes: besides these, the only openings for the light appear to have been the great doorways at the ends of the middle avenue, and a few slits in the roof of the remote aisles. Thus, while a solemn gloom reigned through the interior generally, the nave was strongly lighted, and brought into prominence as a master-line bisecting the hall.

Impressive as Karnak is when visited, Roberts laughs at the affected enthusiasm of the French army, as narrated by Dénon—stopping *en masse*, and clapping their hands in an ecstasy of delight. In the vast plain of Thebes these ruins, enormous as they are, are mere patches, and nothing could have been distinguished at the distance whence these are first seen to create such enthusiasm, or make this show of it a praiseworthy *performance*. "It is only," says our Artist, "on coming near that you are overwhelmed with astonishment: you must be under these stupendous masses—you must look up to them, and walk around them—before you can feel that neither language nor painting can convey a just idea of the emotions they excite. That such masses could ever have been displaced seems to be as surprising as that they were ever erected: but there is abundant evidence that fire was one of the means of destruction employed; at least in the closer passages and corridors, where the stones are splintered by this element in every direction."

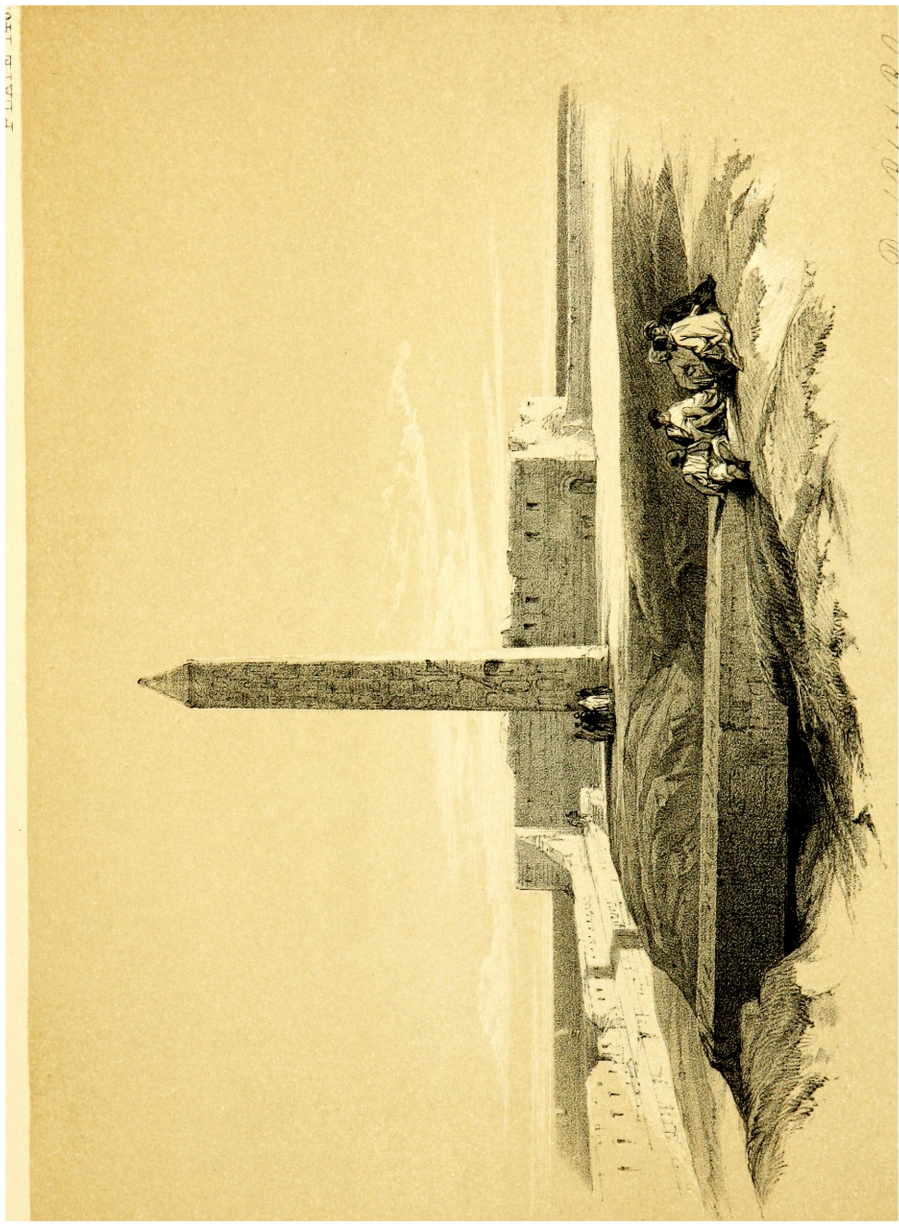
The Obelisk seen in the distance is one of two placed there by Thothmes III., 1600 B.C., and within fifty years of the commencement of the Temple of Karnak.

CLEOPATRA'S NEEDLE.

THE most striking monuments of ancient Alexandria are the well-known Obelisks and Pompey's Pillar. Of the former one only remains standing. They are the same which Pliny mentions as having been placed before the Temple of Cæsar, and which he supposes to have been cut and sculptured at Mesphres. In this, indeed, he is not far from the truth, since the Pharaoh, whose ovals they bear, was the third Thothmes; and it is remarkable that the names of the kings who lived about that period, the first and second Thothmes, are written in Manetho's list as Mesphra-Thothmosis. In the lateral lines are the ovals of Remeses the Great, the supposed Sesostris; and additional columns of hieroglyphics at the angles of the lower part present that of a later king, apparently Osirei II., the third successor of the great Remeses.

These Obelisks stood originally at Heliopolis, and were brought to Alexandria by one of the Cæsars, perhaps Julius, since tradition has attached to them the title of Cleopatra's Needles. They are of red granite of Syene, like most of the Obelisks of Egypt, and are nearly sixty paces apart. The standing Obelisk is about seventy feet high, and seven feet seven inches square at its base. That which has been thrown down, and lies close to its pedestal, is mutilated, and only sixty-six feet in length, but otherwise of the same dimensions as that which is erect. It was given to the English Government by Mohammed Ali, who offered even to transport it free of expense to the shore, and put it on board any vessel or raft which might be sent to remove it;¹ but, though the idea of removing it was long entertained, and the English Government has often been reproached for not bringing it away, as a trophy of the glorious termination of the war of 1801 in Egypt, the project appears to have been abandoned.

¹ This has been greatly misrepresented by Stephens, an American author, in his *Incidents of Travel*. He says it was taken down many years ago "by the English, for the purpose of being carried to England, but the Pacha prevented it!"



Des. by Roberts & Co.

London, Published May 15th 1856, by Day & Son, Gate Street, Lincoln's Inn Fields.

CLEOPATRA'S NEEDLE.



Engraved and Published May 15th 1856 by Day & Son, Gate Street, Lincoln's Inn Fields.

OBELISK AT LUXOR.

THE Temple of Luxor, which was originally raised by Amunoph III. B.C. 1507, appears to have consisted of a hall of enormous columns, a quadrangle, and the original Sanctuary in the rear. Fifty years later, and after two intervening reigns, Remeses the Great made those striking additions—the great court, the propyla, the obelisks, and the colossal statues—which now collectively present one of the finest examples of the best age of Egyptian architecture.

Two stately Obelisks of red granite, profusely covered with hieroglyphics, admirably cut, and to a depth in many cases exceeding two inches, once stood before the sitting colossi which flanked the great entrance to the Temple; but the one on the right of the entrance has been removed by the French, and is now in the Place de la Concorde at Paris. “Being at Luxor,” says Wilkinson, “when it was taken down, I observed beneath the lower end, on which it had stood, the nomen and prenomen of Remeses II., and a slight fissure extending some distance up it; and, what is very remarkable, the Obelisk was cracked previous to its erection, and was secured by two wooden dove-tailed cramps: these, however, were destroyed by the moisture of the ground in which the base had become accidentally buried.”

The four sides of the Obelisks are covered with a profusion of hieroglyphics, commemorating, by grandiloquent inscriptions, this work of Remeses the Great. Of one of these Champollion has given the following abbreviated translation:—“The Lord of the world, Sun, guardian of truth, approved by Phra, has caused this edifice to be built in honour of his father, Amun-Ra; and has also erected these two great Obelisks of granite before the Ramseseion of the city of Amun.”

The horizontal section of these Obelisks is not rectangular, their faces having a slight convexity: the object of this was probably to render the front inscriptions more distinctly legible, for, as these face the north-east they would, without this precaution, have been in shadow most of the day. If this were the motive, it shows the attention of the Egyptian Artists to local circumstances. M. Hittorf has supposed that the apices of the Obelisks were usually gilt: that they were gilt, or painted, or covered with metal, seems not improbable, for in ancient drawings on papyri the apex is distinguished by being black, while the side of the Obelisk is merely in outline.

The Obelisk which has been removed required a series of operations which employed five years, from July 1831 to October 1836, between its disturbance at Luxor and its erection in the Place de la Concorde at Paris; where it became the sixth object that has occupied or been prepared for the same spot within fifty years. A statue of Louis XV. was there during the old *régime*; a statue of Liberty (with the guillotine

before it) during the Revolution; a column of wood during the Empire; which was removed at the Restoration, and arrangements made by Louis XVIII. to replace Louis XV.; but an order of Charles X. substituted a statue of Louis XVI. This was not, however, carried into effect before the Government of the last Revolution adopted the Obelisk of Luxor. The traveller who now looks upon the ruins of the Temple feels a deep regret that the completeness of its glorious façade should have been destroyed to gratify such a frivolous national vanity. The French obtained leave from Mahommed Ali to remove it; and erected it, at enormous cost, in their capital. *Cui bono?*—not to preserve it from destruction, not to commemorate a victory, or to mark an era in the history of France; but it was removed from its place of honour, where it had stood for thirty-three centuries only to decorate, with the help of bronze and gilding, a spot in Paris which has been stained with a thousand crimes!

Wilkinson's Egypt and Thebes.

Wathen's Arts and Antiquities of Egypt.

RUINS OF MAHARRAKA, NUBIA.

THE *Hierascaminon* of many ancient writers. The Temple is an hypæthral structure, an oblong form surrounded by a colonnade. Of the sixteen original columns fourteen remain standing. The capitals are only roughly hewn; this, and the almost entire absence of sculpture, are evidence of its having been left, in common with nearly all the Nubian Temples, unfinished. Though small, it is beautiful in form, but is in so disjointed a state that its having held together so long is surprising, especially as there seems to have been no mortar employed in the building, the stones having been apparently secured by some sort of clamp that has decayed. On one of the walls is a rude representation of Isis seated under the *sacred fig-tree*, and there are other figures of the Roman period, of the time of the Cæsars. A Greek ex-voto on one of the columns shows that the Temple was dedicated to Isis and Serapis.

It has been used, like most of the Temples in Nubia, as a place of worship by the early Christians, before their conversion or expulsion by the Mahommedans. The Temple dates only from the lowest period of the Ptolemies and Cæsars.

Within a few paces to the eastward there appear the remains of a wall and traces of another Temple; there are vestiges, too, of the ancient town, but now so much concealed by the sand, which almost approaches the water's edge, that it cannot be distinctly defined.

Wilkinson's Egypt and Thebes.

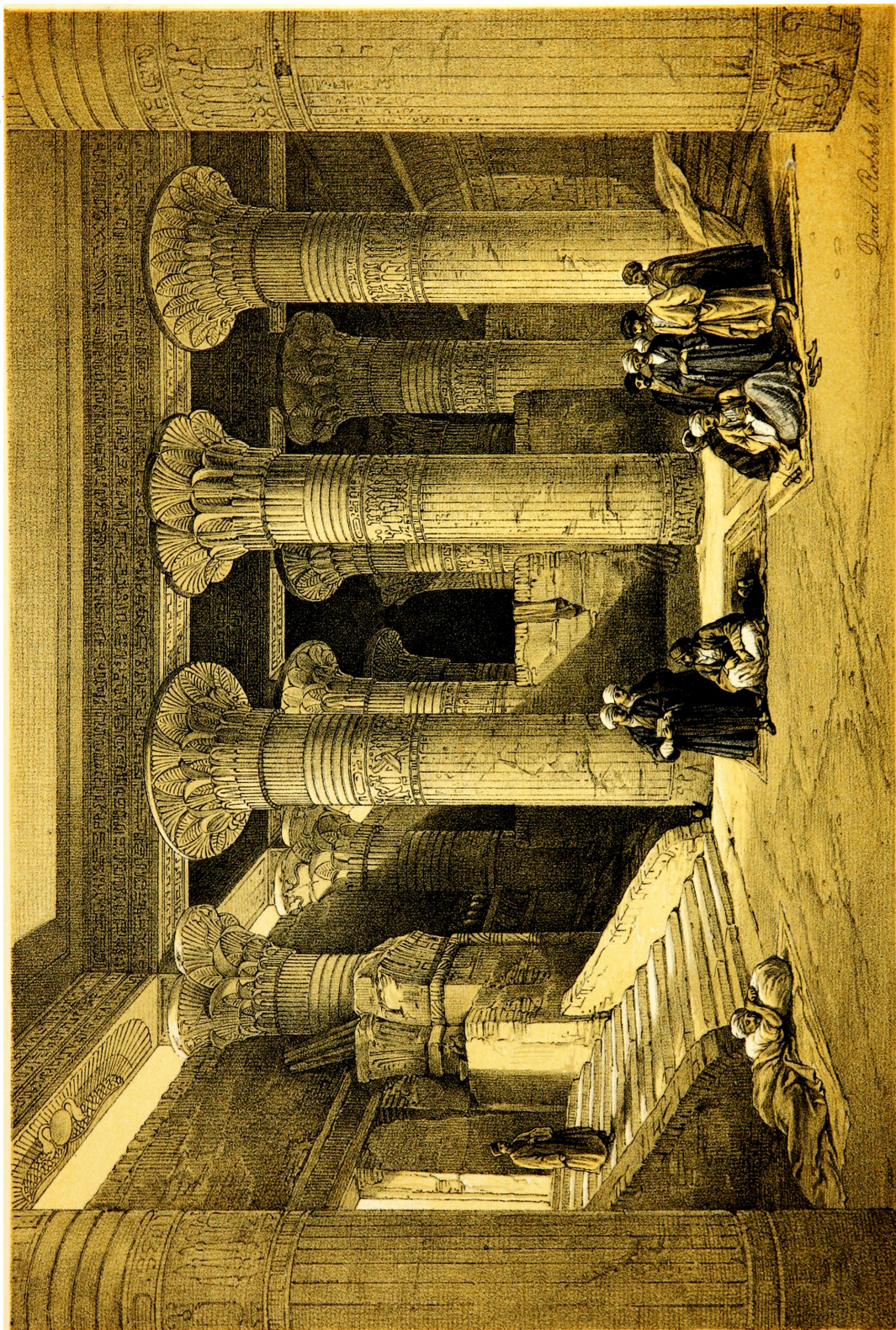
Roberts's Journal.



David Roberts R.A.

London. Published May 15th 1856 by Day & Son, Gate Street, Lincoln's Inn Fields.

RUINS OF MAERAKKA, NUBIA.



London, Published May 15th 1856 by Day & Son, Gate Street, Lincoln's Inn Fields.

INTERIOR OF THE TEMPLE OF ESNE, UPPER EGYPT.

INTERIOR OF THE TEMPLE OF ESNÈ, IN UPPER EGYPT.

ESNÈ was known to the Greeks and Romans by the name of Latopolis, derived, it is supposed, from the worship by the inhabitants of the Latus fish, which, according to Strabo, shared with Minerva the honours of the sanctuary. Wilkinson says that the deity who presided over Latopolis was Chnouphis, or Knaph, abundantly shown by the sculptures and dedication of the portico, the only portion now free from the mounds that have accumulated over the whole of the back part of the Temple, and from the intrusions of modern habitations; the imposing style of its architecture cannot fail to call forth the admiration of the most indifferent spectator. Many of the columns are remarkable at once for their elegance and massive grandeur.

It has lately been cleared out to the floor by order of Mohammed Ali, during his visit to Esnè in 1842; and it is easy to imagine the improvement thus made in the effect of this beautiful monument. Whatever may have been the date of the inner portions of this Temple, the portico merely presents the names of some of the early Cæsars: those of Tiberius, Claudius, and others, occur in the dedication over the entrance; and those of Trajan, Adrian, and Antoninus, in the interior. On the ceiling is a zodiac, similar to that which was found at Dendera; and upon the pilasters, on either side of the front row of columns, are several lines of hieroglyphics, which are interesting from their containing the names of the Egyptian months. The small quantity of light now admitted into this beautiful pronaos over the walls, which have been built in the interspaces of the columns, or by the door when it is open, is not sufficient to enable the visitor to see the zodiac, or even the whole of the varied and beautiful capitals of the columns, owing to their height above the observer. Since it was cleared out it has been used as a granary or a cotton-store, as it was required for either; but latterly the Pacha has established in it a magazine of gunpowder, and no torch is now allowed to be used within the Temple.

The walls in front of the portico are seen on the left, built up to within a foot or two of the soffit of the architrave: the door in the centre, by which it is entered, is level with the external ground, and from it a flight of steps descends to the floor of the portico; this door, when closed, is rudely sealed with a lump of impressed clay. There is scarcely a more beautiful example than this Temple of the Ptolemaic period of Egyptian architecture. The finely sculptured shafts, the elegant and varied devices and forms of the capitals, derived from the fruit and leaves of the date, the vine, and the lotus, are proofs, that to limit such a member to the sameness, however beautiful, of the capitals of Greek columns, is an unworthy restraint upon the human mind which can produce such exquisite variety. In this transverse view one-half of the portico only is seen: the whole has six columns in width, and four in depth.

All access towards the adytum is closed with rubbish. The débris of temples and other structures which rise in extensive mounds above the ancient city prove the size and importance of Latopolis, which is now so buried, or built over with huts and houses, that this portico is almost the only evidence that remains of its ancient greatness. When the French were here they cleared these obstructions from before it, but the people have now replaced their abominations. The ruins of a stone quay exist on the eastern side, but this is of a later date than the Temple—a fact established by a Greek inscription, which mentions the time of its construction.

Whilst Mr. Roberts was in the portico some Copts, known by their black turbans, observed his sketching with much interest, and recognised in him a Christian brother by crossing themselves whenever they addressed him.

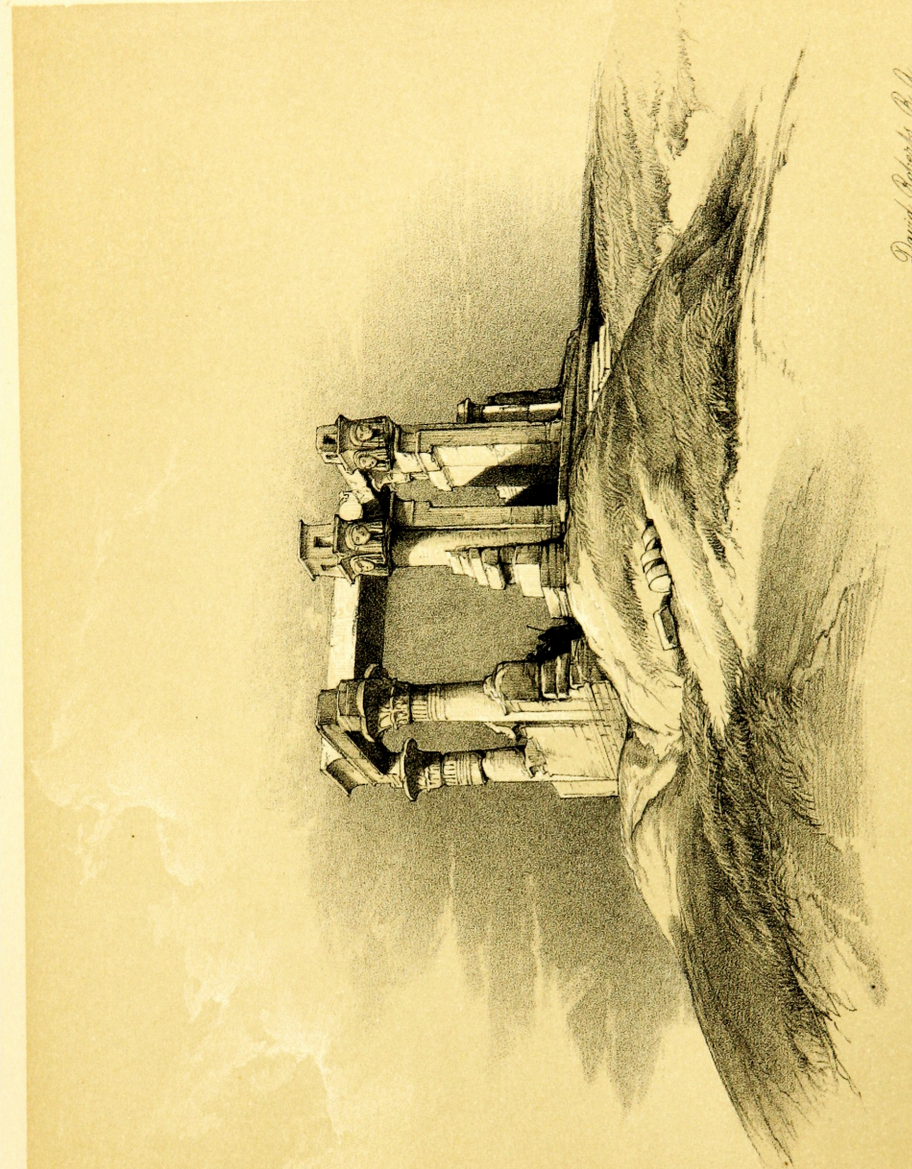
Wilkinson's Egypt and Thebes. Roberts's Journal. Wathen's Arts and Antiquities of Egypt.

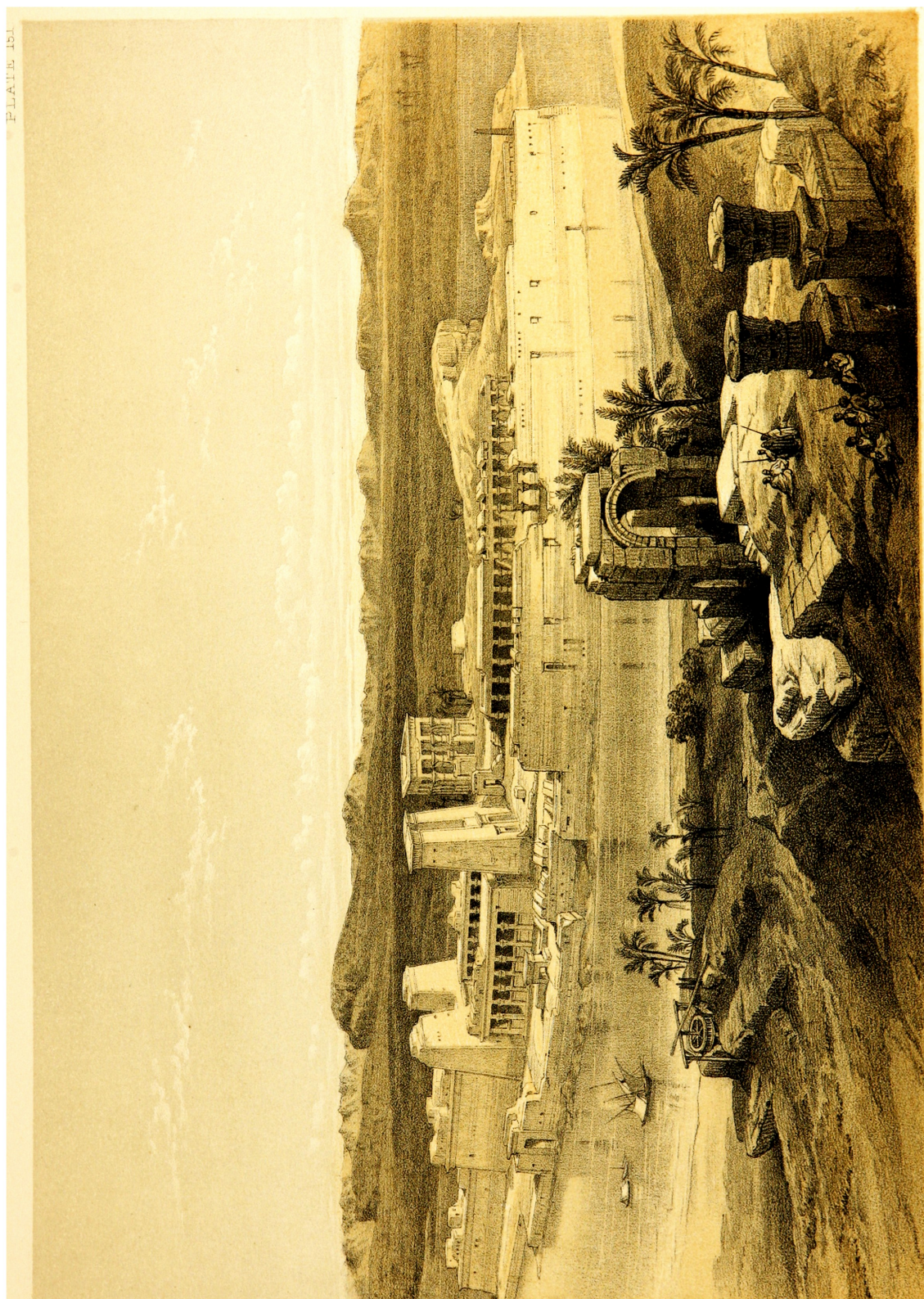
TEMPLE OF WADY KARDASSY, NUBIA.

THIS is one of the most picturesque ruins in Nubia, and stands in a fine situation elevated above the west bank of the Nile. It is an hypæthral building, apparently never completed, of the Ptolemaic period, and dedicated to the Egyptian Venus—Anthon. The court is formed by six beautifully finished columns, connected by screens: four of them have a species of Egyptian composite capital, common to temples of the Roman era, some of these have the lotus form, others the grape and wheat-ear under their volutes; two of them are surmounted by the head of Isis, with a shrine containing an asp; the columns on the northern and southern sides are quadriform. It has no sculpture, except a few figures rudely drawn on one of the columns on the west side; but it is highly probable that it belonged to a larger edifice, as some substructions may be traced a little way towards the south. A short distance from the Temple are some sandstone quarries, where numerous Greek ex-voto inscriptions remain, chiefly of the time of Antoninus Pius, M. Aurelius, and Severus, and in honour of Isis, to whom the Temple was probably dedicated.

Roberts, in his Journal, when he mentions this Temple, says, "It is impossible to indicate the age from the condition of the ruins, as the effects of the violence which destroyed them appear to be the work of yesterday; no moss or creeping plant is here to soften down its nakedness: it stands relieved against the deep blue of the sky in a blaze of sunshine, and appears as if the hand of the destroyer had just been stayed. From the total want of moisture, the very stones when struck ring like a bell."

Wilkinson's Egypt and Thebes. Col. Vyse's Pyramids of Gizeh. Roberts's Journal.





Lithogr. finished June 2nd 1856 by Day & Son, Gate Street, Lincoln's Inn Fields.

GENERAL VIEW OF THE ISLAND OF PHILAE, NUBIA.

GENERAL VIEW OF THE ISLAND OF PHILÆ, NUBIA.

PHILÆ is at the head, and is the most eastern of the group of islands and rocks which form the First Cataract of the Nile; and the traveller who has ascended the river and reached Philæ, has passed this dangerous navigation and entered Nubia. Philæ is known to the natives as Giesirel el Berbe el Ghassir—the Island of ruined Temples. “It is,” says Roberts, “a paradise in the midst of desolation. Its ruins, even at a distance, are more picturesque than any that I have seen. To me it brought recollections of my fatherland—I know not why: I thought of the first descent upon Roslin Castle; though there are no points of resemblance, except, perhaps, in the high and barren rocks, which nearly surround Philæ, to remind me of Scotland.”

This view embraces the whole of Philæ from the neighbouring island of Biggè, taken from a spot on the high rocks near some ruins. Its length is about five or six hundred yards. Warburton describes the whole island as not being more than fifty acres in size, but as richer, perhaps, in objects of interest than any spot of similar extent in the world. The prospect extends over an assemblage of temples, and the islet, amidst rich verdure, is strewn with marble wrought into every beautiful form known to ancient art; over prostrate columns palms are waving, mingled with the foliage and blossoms of the acacia. Around the island flows the clear, bright river, and on its brink lies the old Temple of Osiris, now called Pharaoh's Bed; beyond the river green patches dispute the surface with the drifts of desert sands, palms, rocks, and villages; beyond all, and darkly encircling this paradise, rises the rugged chain of Hemmeceuta, or Golden Mountains.

The Island of Philæ was esteemed the most sacred place in the dominions of Egypt. Here their mythological legends placed the tomb of Osiris; and when they swore—by him who slept in Philæ,—they gave their oath its greatest solemnity. The island at large was consecrated to the great triad—Osiris, Isis, and Horus; but the principal temple is supposed to have been dedicated to Isis. Walls and embankments of great strength have been built on the rocky shores of the island, forming strong defences against the river, or an enemy, and presenting a larger levelled surface for its sacred structures. The principal water-gate is seen on the left, which leads to the inclosure. Mr. Hay, it is said, has discovered a subfluvial tunnel or passage between Philæ and Biggè, composed of well-constructed masonry, into which the entrance from Philæ led by a shaft found in the ruins of the Great Temple.

The Island of Philæ was the boundary of the conquests of the French army in Egypt. Desaix, who commanded the first division, pursued the Mamlouks beyond the Cataract, and left an inscription on the doorway of the great pylon at the end of the avenue to record the event: it bears date the “13 Ventose, 3 Mars, An 7 de la République, de Jês. Chr. 1799.” How is that no Englishman, with the scribbling

propensities of which he is so often accused, has yet added to this record,—*Expelled* from the land of Egypt by an English army, September 2d, 1801?

Warburton tells an amusing story of Stephens, the American traveller, whose appreciation of the perfections of his own country is considerably at issue with that of any other, giving us an imposing account of the feeling with which he carved his name on the same slab with that of Desaix. A French traveller followed, who, thinking it bad taste even in an American thus to intrude his name, carefully eradicated it, and inserted, “*La page de l’histoire ne doit pas être salie.*”

Roberts’s Journal.

Warburton’s Crescent and the Cross.

ABYSSINIAN SLAVES AT KORTI.

THESE slaves were seen by Mr. Roberts on their way to the market at Cairo. They had been landed to rest and refresh themselves, and to prepare dourra, or Indian corn, for bread: the girl in the foreground is engaged in this occupation. The corn is simply ground by being rubbed between two stones; it is afterwards either made into bread, or soaked in water, like oatmeal, and drunk. “The group,” Mr. Roberts says, “was composed of boys and young women; some of the slaves appeared to be sickly, two were lying apart and seemed to be in the last stage of consumption: the sight was a very melancholy one. The slave-merchants were rather good-looking Nubians, except one, who was brutal in his manners and appearance, and, when I saw him, intoxicated,—a vice rarely seen in this country. He was not black, but his looks were sinister, and it would be difficult to find a character more decidedly marked as fitted for his calling, than I observed in the countenance of this fellow: he persisted in following us about, in expectation that we should purchase.”

The female slaves from Abyssinia are much prized in Egypt for their gentleness and intelligence; they have beautiful eyes and rich black tresses, and their complexion is a clear brown. They often suffer much in the passage of the desert and the voyage down the Nile, but, once sold and established, they are clothed and fed, and treated with care and kindness. They form the hareem of the moderately rich or middle classes, and the general maternity of the citizens of Lower Egypt are the Abyssinian women, who have been thus conveyed to a market and a home.

Roberts’s Journal.

Warburton.



London, Published by Mr. J. B. G. Day & Son, Gate Street, Lincoln's Inn, Piccadilly.

ABYSSINIAN SLAVES AT ZORTH.



London, Published June 24th 1845, by J. G. Thompson, Gate Street, Lincoln's Inn Fields.

PORTICO OF THE TEMPLE OF KALABSHE, NUBIA.

PORTICO OF THE TEMPLE OF KALABSHE, NUBIA.

THE ruins of this Temple are beautifully situated, amidst sterile rocks and groves of palms and acacias, on the western bank of the Nile, and surrounded by one of the largest villages between Philæ and Derr. Its supposed identity with ancient *Talmis* is confirmed by the ruins on the opposite bank of *Contra-Talmis*: traces of its ancient extent are still found above a mile and a half on the border of the river. The Temple must have had a grand and imposing appearance from the Nile, which flows in considerable width in front of it, amidst rocks and islands. Its ruins extend from the base of the hill, which backs the village, to the river, where a large quay, formed of great squared stone, enable visitors to the Temple during the inundation of the Nile to land, and whence a paved terrace, about one hundred and fifty feet long, led up to a higher platform in front of the propylon. This platform, which is thirty-six feet wide, has a parapet nearly two hundred feet long, which is connected with the walls of the outer inclosure of the Temple, for there are two. A flight of low steps leads across this platform to the entrance. The propylon is simple and grand, without any enrichment from sculpture or painting. On entering the portico the beautiful front of the pronaos, shown in the drawing, is presented. One column only remains standing of those which formerly extended as a colonnade on each side of the portico, or, rather, hypæthral court, between the propylon and the pronaos; the other columns and the massive stones which surmounted them now lie in heaps on the ground. Over the entrance of the pronaos is the winged globe, and of the four beautiful columns of the façade enough of the capitals remains to show their truly Egyptian character, derived from the lotus. The low walls, which on either side of the entrance intercolumniate to about half the height of the shafts of the columns, are made to contribute to the beauty of the façade by the bold and separated cornices of each portion. On each side of the portico, and communicating with it, is a narrow, dark passage, with a door opening into the area, that immediately surrounds the Temple, opposite a large gateway formed in the wall of the outer or general inclosure. Within the pronaos, two columns only of those which formerly supported the roof are standing; it has fallen, together with its props, in confused ruin.

The front of the cella projects into the pronaos, forming a very narrow, insulated chamber; over the entrance, and again over another door within the adytum, the winged globe spreads its sacred influence. The description by Burckhardt of these ruins singularly verifies the accuracy of the Artist. The inner inclosure is the loftiest, and surrounds the sacred part of the edifice: it is a prolongation of the walls of the portico, which extend from the propylon to where they join a transverse wall behind the adytum; whilst the outer boundary, connected with the parapet of the platform before the propylon, completes the inclosure, the end wall being formed by the cutting away of the rock of the hill behind, which slopes to the site of the Temple. In the walls of a chamber within the adytum are several cells or recesses, each large enough to hold a single person; they are closed by a stone, and, Burckhardt conjectures, were places of probation to the neophytes or of punishment to the refractory priests:

but Roberts thinks they were used only as places of security for the utensils, banners, and other insignia of their religion.

The stone of which this Temple is built has preserved the sharpness of the sculptured capitals except where the action of fire appears, which has so largely contributed to the destruction of the ancient temples of Egypt. This of Kalabshe, like the others in Nubia, has been used as a Christian church; and on the walls of the cella and adytum, amidst rich and even gaudy paintings of Osiris and other figures, some early Greek pictures of Christian saints and subjects appear. Owing to these later artists having overlaid the ancient pictures with plaster upon which to paint their own designs, those of the Egyptian deities have been well preserved, as may be seen wherever the plaster has fallen off, or been removed. Numerous Greek and Roman inscriptions are found upon the walls. One of these, copied by Burckhardt, is in Greek, though it is the votive offering of a Roman knight.

Burckhardt's Travels in Nubia.

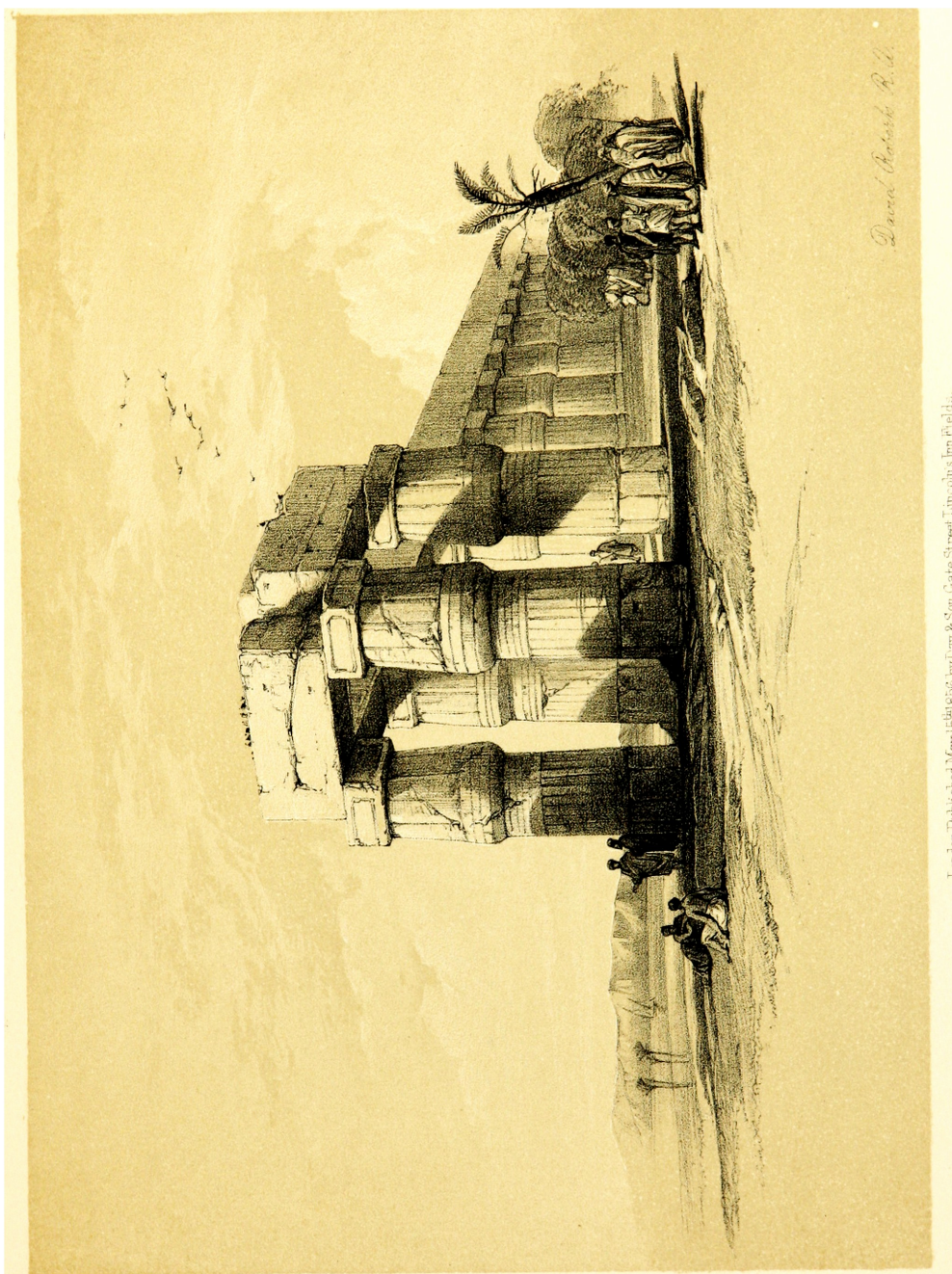
Roberts's Journal.

AT LUXOR : THEBES.

THE beautiful subject of this Vignette, taken from that extremity of the Temple which is the nearest to the Nile, is almost the only part of it which is free from the foul accompaniment of the mud habitations of the Fellahs, who have built their village in and around these magnificent ruins. "The Arab village of Luqsor," says Wathen, "has kennelled itself in the midst of the lordly halls of the Pharaohs, and vile mud-huts contrast with the 'cunning work' of gigantic capitals." Here the ground is so raised by the ruins of the Temple, or of former habitations, that not more than half the length of the shaft of the column is visible. "The capitals," says Roberts, "are supposed to have had their forms suggested by the budding lotus;" but Wathen describes this sort of column of the Pharaonic architects as consisting "of a massive cylindrical shaft, modelled upon a primitive pillar, formed of a cluster of reeds, such as may have been in use in the earliest times. And this confirms the statement of Diodorus, that the first Egyptian buildings were constructed of reeds. In the early examples, as at the Temple of Luqsor, the reeds, or stems, are distinctly represented, bound together at successive heights; a ring or cincture appears to unite or secure them near the top, and the supposed bulging of the pliant reeds under the superincumbent architrave produces the singular contour of the capital; the whole is crowned with a square block or abacus." Resting on these are the vast masses of stone which formed the entablature and often the ponderous roofs of these extraordinary structures. This portion of the south-western extremity of the Temple of Luxor is strikingly picturesque.

Roberts's Journal.

Wathen's Arts and Antiquities of Egypt.



London Published May 15th 1846, by Day & Son, Gate Street, Lincoln's Inn Fields.

VIEW AT LUXOR, THEBES.



London, Published June 2nd 1856, by Day & Son, 65, Fleet Street, near St. Dunstons Church.

LUXOR TEMPLE, FROM THE TEMPLE OF LUXOR

LIBYAN CHAIN OF MOUNTAINS, FROM THE TEMPLE OF LUXOR.

THIS interesting scene is presented from the architrave of the colonnade which surrounds the great court of the Temple, to which Mr. Roberts had climbed in order to obtain a view of the plain of Thebes from the western bank of the Nile to the Libyan Mountains—a view which extends from the ruins of Medinet-Abou to those of the Temple of Amun at Goorna.

The plain of Thebes is divided by the Nile, which, in its course, leaves on its right bank not only the vast ruins of the palace-temples of Luxor and of Karnak, but traces of the ancient greatness and extent of the city of Thebes or Diospolis, in numerous fragments of columns and colossal statues *in situ*, of vast inclosures, and heaps formed by the ruins of early structures. Those are not, however, seen in the direction of the Libyan chain, but the western plain, in the view, exhibits abundant evidence of the remote past, in the ruins of the Memnonium, the Temples of Medinet-Abou, and at Goorna; and here, too, are seen the colossal statues of Dany and Shamy, where they have been thus seated during three thousand annual inundations of the fertilising Nile. Boats are seen on the river, that have brought to this scene of desolation travellers from a country which was probably uninhabited at the time when these temples had already passed through many ages of decay, from that greatness, which their ruins attest to have once been the most gorgeous and imposing ever raised by the riches and power of a people. Now, how utterly degraded and sunk are those who inhabit the same spot: a few hundred miserable Fellahs burrow amidst the wondrous ruins of a city which once sent forth its hundreds of thousands to conquest!

But the foul religion and idolatries practised by the Pharaohs and their subjects were followed by the vengeance of Heaven, threatened in the predictions of the Prophets of Israel. Idolatry became the cause of the civil wars which brought desolation on Egypt; the people of different *nomes*, or districts, fought against each other, and city set itself against city, in hatred or jealousy of the worship of a different animal or object. The prophecies of Isaiah were literally fulfilled; and the judgments threatened quickly followed the predictions of Ezekiel, which were fearfully executed in the conquest of Egypt, and the cruelties inflicted on her people, by Cambyses. The later prophecies of Holy Writ apply, however, more especially to the cities of Lower Egypt, which, at that time, had not only thrown off allegiance to the kings of Thebes, but this city had itself been conquered from the descendants of Remeses, a thousand years before the Christian era, by the Pharaoh Shishak (1 *Kings*, xi. 40), who governed the country in Bubastes, a city of Lower Egypt: it was his daughter who became the wife of King Solomon, and was the beloved object of his Song. The history of the decline of power in Thebes and its race of Pharaohs is so obscure, that the date cannot be fixed when it ceased to be the capital of Egypt: such records were probably

destroyed in the civil wars under which it sunk; yet more ruins remain to attest its greatness and former splendour than exist of any city of the Delta, which, at a later period, became the seat of government.

Such associations irresistibly arise with the contemplation of this scene. The statues, and the temples on the western plain where those who lived had worshipped; and the necropolis of the millions who had died in Thebes, and were buried at the bases of the Libyan hills, which bound the plain, lie before the spectator; and above Goorna, the entrance to the valley is seen which leads to Bibán El Molook, the gate of the tombs of the kings, where the great of the earth made their sepulchres with such art of concealment that, after three thousand years, some remained till our own day to be discovered by the indefatigable Belzoni.

Isaiah, xix. 1, 2.

Ezekiel, xxx.

Roberts's Journal.

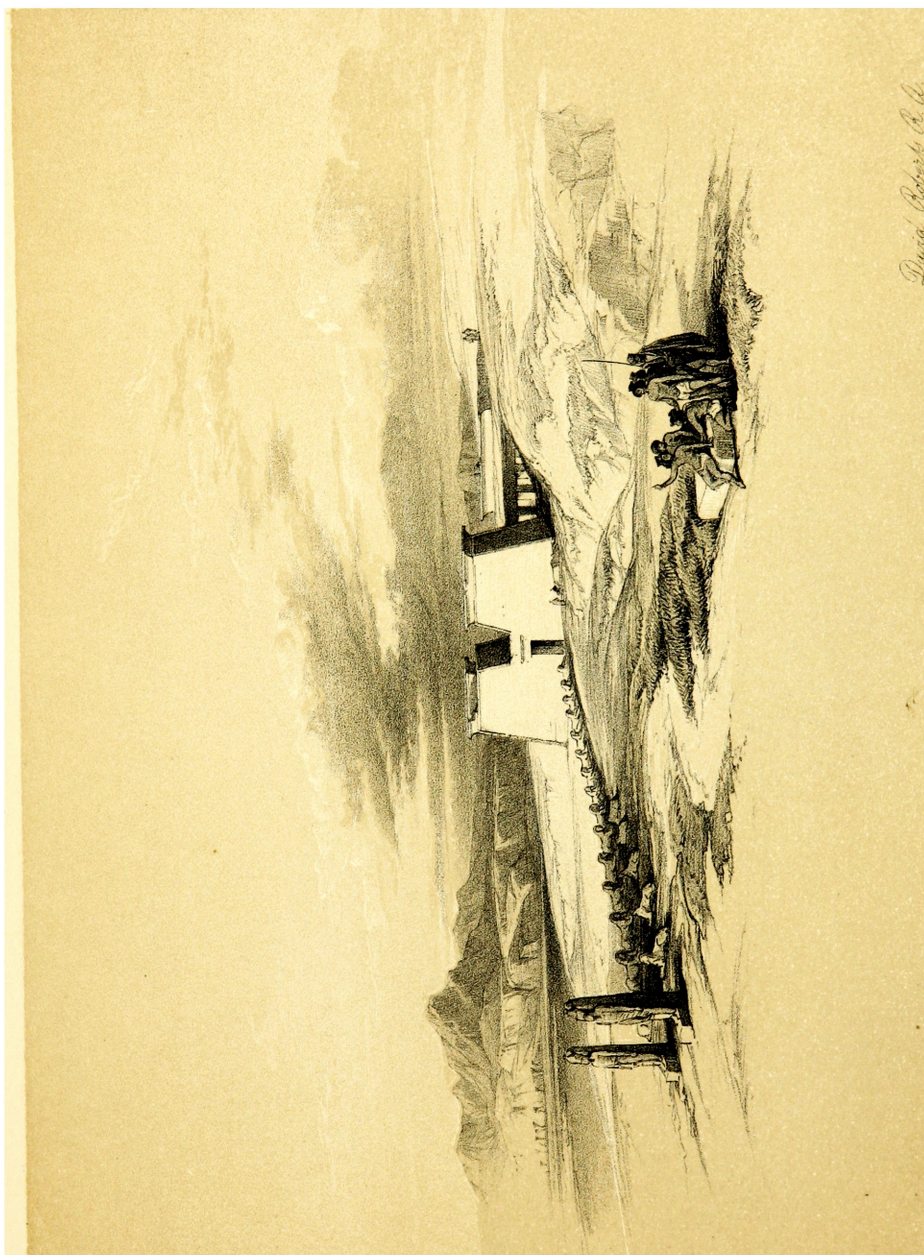
Sharpe's Egypt.

APPROACH TO THE TEMPLE OF WADY SABOUA, NUBIA.

THESE ruins are situated on the western bank of the Nile and about five hundred yards from the river, in what, it is highly probable, was formerly a fertile plain; now, deep sands have drifted over it, and buried the portico of the Temple; a few straggling prickly plants are the only signs of vegetation, and not a hut is to be seen around: the smooth surface is undisturbed, except by the trail of the serpent or the tiny footmarks of the lizard: so entirely have the words of prophecy been fulfilled:—"I will make the land of Egypt utterly waste and desolate, from Migdol to Syene, even unto the borders of Ethiopia."

At a distance the propylon is imposing, though plain. The most striking feature of the Temple is a long dromos, or avenue, of andro-sphinxes: in their state of mutilation they are supposed by the Nubians to be lions, whence the name Wady Saboua, or "the valley of the lions." After traversing the short interval from the river, a flight of steps, having on either side a standing colossal figure, about ten or eleven feet in height and twenty feet apart, leads to a broad, and formerly elevated, causeway of hewn stone, one hundred and eighty feet long, which, bounded by the row of sphinxes, continues to the great entrance of the Temple. At the end of the avenue, and at the base of the propylon, two statues, larger than those at the entrance, are lying. The material of which the Temple is built is sandstone, much decayed, and the stones are disjointed and displaced; the first effected by the slow action of Time, but the latter seems to have been caused by some sudden natural convulsion.

Roberts's Journal.



APPROACH TO THE TEMPLE OF WADY SABOUA, NUBIA.



London, Published June 2nd 1856 by Day & Son, Gate Street, Lincoln's Inn Fields.

David Roberts R.A.

VIEW FROM UNDER THE PORTICO OF THE TEMPLE OF EDFOU, UPPER EGYPT.

VIEW FROM UNDER THE PORTICO OF THE TEMPLE OF EDFOU, UPPER EGYPT.

THIS view, taken from beneath the entrance of the portico, and looking across the grand peristyle court of the Temple to the back of the great propylon, is one of striking magnificence; it embraces the whole court; and the propylon, in noble proportion, seems to shut out the very sky towards the entrance. The cloistered corridor within the court, covered with painted hieroglyphics, offered its shelter from an Egyptian sun to the priests and those permitted to enter the sacred precincts. The propylon wants only its coved cornice to complete it. A bold torus forms an outline to these towers: between them, the entrance, with its beautiful cornice and enrichment of sculpture, offers one of the finest examples in Egypt of this peculiar architectural character. The vast faces of the towers are covered with gigantic figures, cut in bold intaglio relievo, and represent the offerings made by the Pharaohs to the gods. The holes which admitted light through the walls of these towers, served also to attach the staffs of the standards, from which in days of ceremony, the flags waved over the groups in procession.

The accumulations of sand within and about the Temple of Edfou, together with the vast heaps of corn kept here by Government, in magazines divided by earthen walls, conceal the bases of the columns round the court; and, within the pronaos, the sand has choked up all access to the sanctuary. Owing to the covering of the roof by the huts of the modern inhabitants, a small part only of the interior is accessible through a narrow aperture, and can only be examined with the aid of a light.

In the foreground, the large coved cornices of the jambs, without a lintel, of the entrance, are here seen in all their magnitude; the figures, which rest or move upon them, are proportionate, and have ample space, and the sand, rising to the level of the cornice, makes their summits accessible. In comparison with these figures, how enormous are these capitals! and yet how beautiful their structure! this well deserves attention. Each reed which rises above the bands is surmounted with the lotus-flower, and each two supports one larger, which springs up between them; on each two, again, of these, rests another flower, double the size of the former; above and between each two of these rises a still larger lotus, until one more between each pair, still increasing in magnitude, completes this noble member of the column. Each as it rises, spreads out, till the whole, in exquisitely proportioned composition, becomes the lotus capital of the Egyptian Temple, on which a small square abacus rests, and props the entablature. Still nearer, in this view, another variety of this capital appears: the pointed leaves of the plant spring from the reeds, and are surmounted by light flower-stalks, which alternate around the capital, in their terminations of a bud and

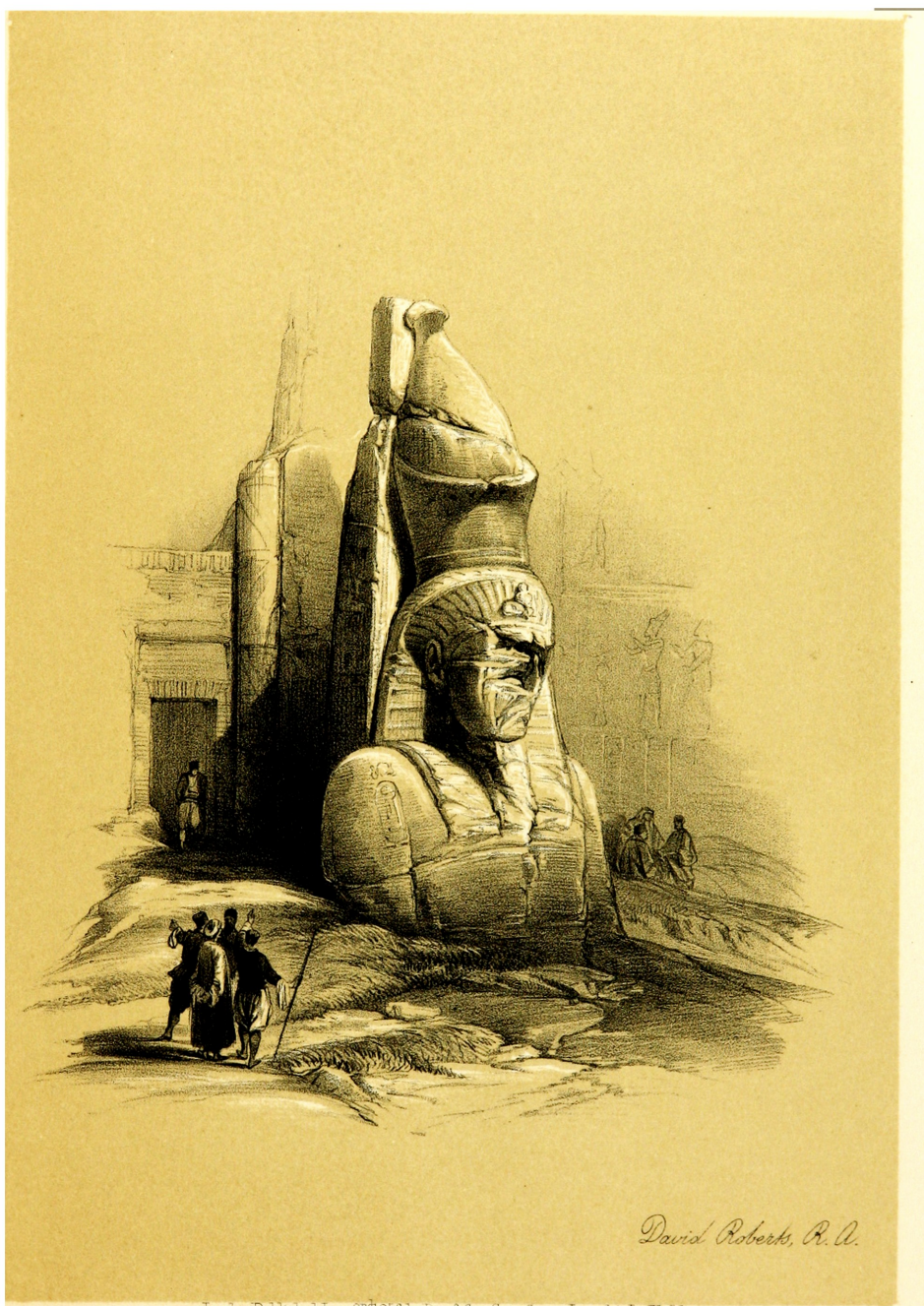
a flower. The enormous stones, which rest upon and stretch from column to column, are among the wonders of Egyptian structure. On the front and back, and on the soffit of these masses, the winged globe and asps shed their influence over those who pass, and everywhere appear to guard or to warn the visitor.

Perhaps no point in this vast edifice is made more striking by contrast, than the grand propylon, with a few mud huts which rest against it on the cornices of the colonnade that surrounds the court; they have scarcely more importance in the scene than swallows' nests under the gable of a modern dwelling.

A COLOSSAL STATUE AT THE ENTRANCE TO THE TEMPLE OF LUXOR.

THIS mutilated figure is one of the two sitting statues which were placed before the grand propylon of the Temple of Luxor, one on either side of the entrance; they are of granite, and, though seated, they must have been nearly fifty feet in height. As fragments of another have been found, it has been conjectured that there were originally four statues. The celebrated obelisks of Luxor were placed in advance of those which remain. These figures represent Remeses II., by whom the propylon, and the great court between it and the Temple of Amunoph III., the statues and the obelisks, were added. The faces have been entirely disfigured by violence, or we should probably have found in these statues some of the finest examples of Egyptian sculpture, for they were of that period which was the most distinguished for art in Egypt. They bear on their heads the double caps, the mitre surmounting the corn-measure, as evidence of his sovereignty in Upper and Lower Egypt.

The bases of the seats or thrones probably touched the walls of the propylon, but the sloping surface of the latter leaves, at the present height of the ground around the middle of the figure, a clear space behind, which can be seen in the view of the obelisk of Luxor. When the French removed the obelisk to Paris, they cleared away the huts or dwellings which the modern inhabitants had built about this statue, and removed many feet of soil; yet it would require a clearing of twenty or thirty feet to reach the original causeway, or pavement, and entirely expose, in all its height, this magnificent propylon, these statues, and, alas! its now solitary obelisk.



London: Published June 6th 1856 by J. & Son, 64 & 66, Street, Lincoln's Inn Fields.



TEMPLE OF EDFOU: ANCIENT APOI LINOPOLIS, UPPER EGYPT.

TEMPLE OF EDFOU, ANCIENT APOLLINOPOLIS, UPPER EGYPT.

THIS magnificent Temple, and a smaller one near to it, are all that remain of the ancient city of Apollinopolis Magna. Even in its state of ruin, the great Temple is one of the most entire in Egypt; and we are better enabled to judge by it of the general arrangements of such structures than from the ruins of any other that exist. The period of its erection is comparatively modern: it was begun by Ptolemy Philometer about 160 years B.C., and carried on to completion through the next two reigns. It is finely situated on a high and commanding ground, overlooking the plain of the valley of the Nile. The view of the Temple is taken from a high mound to the west of it, beneath which a part of the ancient city is probably heaped.

Upon the façade of the portico are found the names of Philometer and Euergetes, and on an abacus is the oval of Lathyrus, which again occurs, with that of his queen, Cleopatra, on the exterior of the area and the portico. On the towers of the propylon are the sculptures of Ptolemy, the elder son of Auletes, and his sister, Cleopatra *Tryphæna*; on the walls of the circuit, which inclose the back part of the Temple, the name of Alexander I. is found, together with that of his wife, Cleopatra. Some small figures at the corner of the western propylon have been added at a later period, and are accompanied by the name of Tiberius Claudius Cæsar.

"The general effect," says Wilkinson, "of this grand edifice is exceedingly imposing, and, from the state of its preservation, it is capable of giving a very good idea of Egyptian temples. It also shows the respective proportion and distribution of the parts—their exterior appearance when entire, and the strength of these formidable citadels; which, while they served as a protection to the town, commanded the respect of the inhabitants, and effectually prevented or defeated any attempts of the disaffected to dispute the authority of their priestly rulers. The god Hor-Hat also is the same as Agatho-Dæmon, so frequently represented by the winged globe, in the deity of Edfou; but the honours paid to the crocodile in Ombos, Silsilis, and other neighbouring towns, were, if we may believe Strabo, never acknowledged by the inhabitants of Apollinopolis."

The situation is in the midst of a plain naturally fertile, but is only partially cultivated; the Temple lies about five miles from the Nile, which is seen in the distance, and beyond it appears the ridge of mountains where the ancient Necropolis of the city was placed. So stupendous are these ruins in this view of the whole Temple, that the modern dwellings, which lie before the propylon, have rather the appearance of piled rows in a brick-field. The propylon itself, still nearly one hundred feet high, is supposed to be more recent than the rest of the Temple; it is built

with the greatest solidity, and contains many apartments that have been closed with stone doors, and lighted by apertures worked in the masonry; they are connected by a staircase, which extends to the top of the building, and also to many chambers in the foundation. The gates of the entrance, probably of metal, must have been of enormous height and exceedingly heavy; they seem to have been hung in the usual manner upon pommels, which turned in sockets. Beneath the interior are enormous substructions, which Colonel Vyse entered by a hole from an Arab house; they were full of dirt and filth, but they had been built with great solidity, and had been adorned with highly finished sculptures.

Midway, between the propylon and the adytum at the extremity, the noble pronaos rises like a separate temple; and, surrounding the whole, is seen the lofty wall of circuit, built by Alexander I., which rendered every part of the Temple inaccessible, except through the grand pylon.

Wilkinson's Thebes.

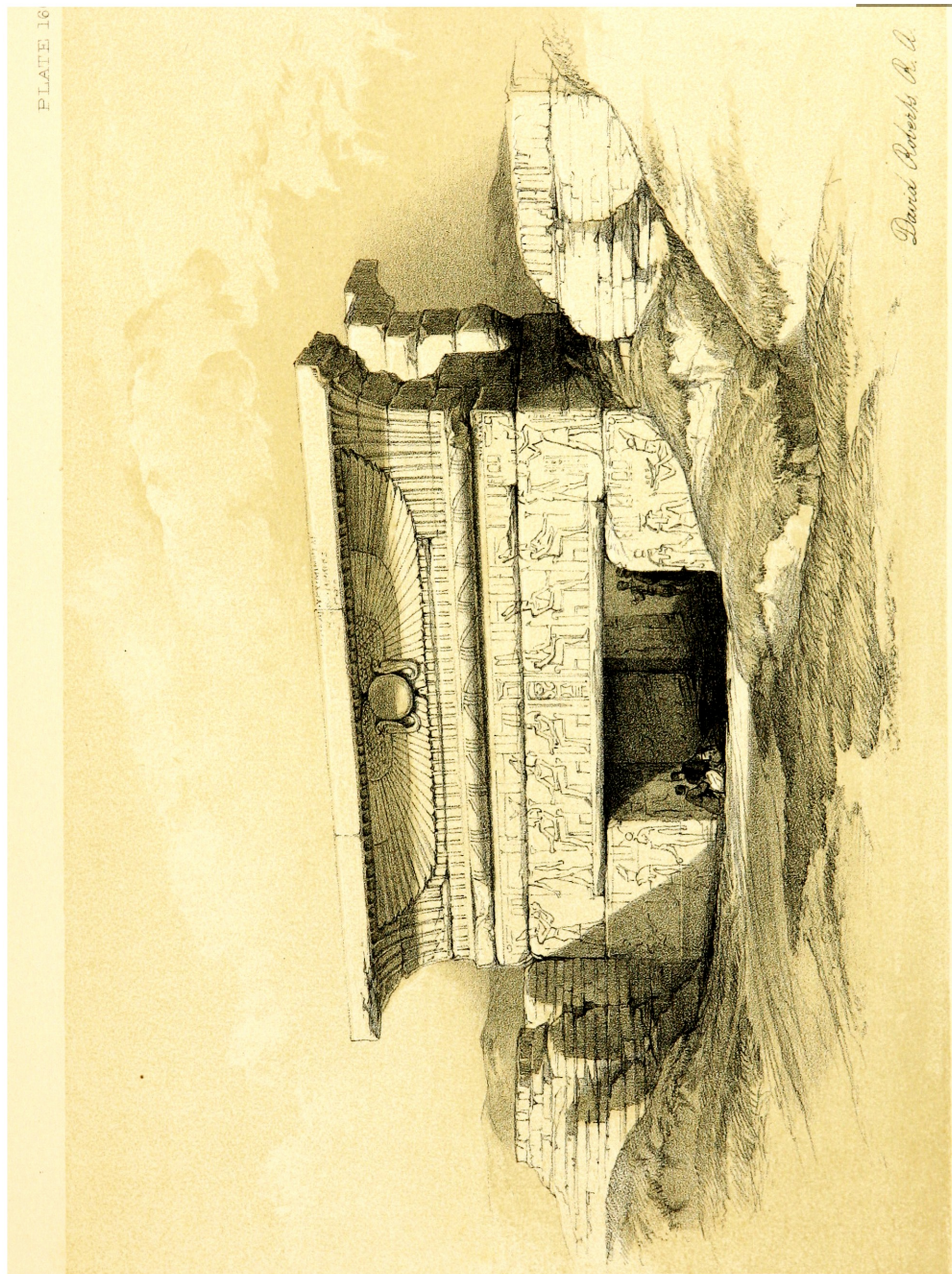
Colonel Vyse.

GATEWAY AT DENDERA.

THIS portico or gateway is one of the entrances through a brick inclosure which surrounds the sacred Temple of Dendera. It is probably, like the Temple itself, of the Roman period of Egyptian art. It is in so perfect a state of preservation, that the winged sphere and other sculptured details upon it are as sharp as on the day they were cut, and on some parts the colouring where they were painted is still vivid. On the plinth of the cornice, Mr. Roberts says, there is a Greek inscription, in part well preserved, which he had not time to copy, and which, he thinks, has escaped the notice of other travellers.

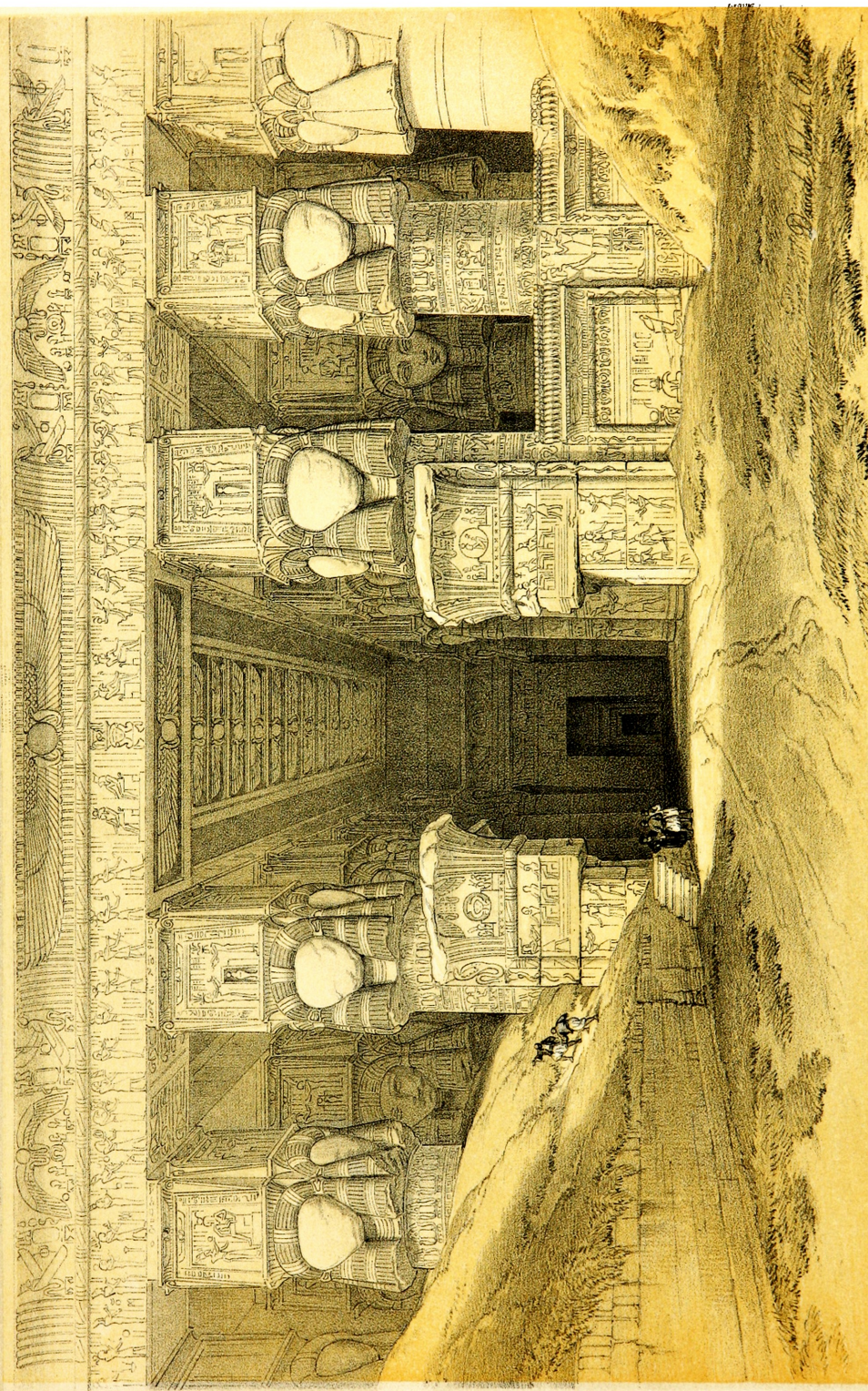
The inclosure of crude brick is about two hundred and forty paces square, having two entrances, one at the pylon of Isis, the other at that before the great Temple. At the other gate, which leads to the inclosure, and which is very similar to that which is here represented, though not so much buried in the ruins of the wall, there are marks worn by the polishing of the metal heads of their weapons, by the guards who kept the entrance to the Temple.

Roberts's Journal.



London, Published June 2nd 1856 by Day & Son, Gate Street, Lincoln's Inn Fields

GATEWAY AT DENDERA



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PORTICO OF THE TEMPLE OF DENDERA.

PORTICO OF THE TEMPLE OF DENDERA.

THESE magnificent ruins are situated on the western plain of the valley of the Nile, and about two miles from the river; they lie not far from the base of the Libyan chain of mountains, which here assume forms of a highly picturesque character.

The Portico of the Temple is lofty enough to be seen from the river. The state of its preservation is remarkable, for the parts uninjured by violence are as sharp in the sculpture and as vivid in the painting as if they were recently executed; but force has been used to obliterate the features of the goddess, to whose worship the Temple was dedicated. As it was erected long after the destructive invasion of Cambyses, or the civil wars of the Egyptians themselves, these injuries were done, most probably, by the Iconoclasts upon the introduction of Christianity into the valley of the Nile; for the features of Hat Hor, Athor, or Isis, to whom it is dedicated, which form the capitals of the columns in the façade, have been destroyed, though within the portico they have been less injured. The exuberance of hieroglyphic decoration has given a character of exceeding richness to the whole Temple: every part of the entablature, and every column and its abacus, are covered; but, in execution, the sculpture and carving are far inferior to the earlier works of the same class in Egypt; though the architecture itself is still grand and imposing, the parts thereof are heavy and almost grotesque, still there is a grandeur in its vastness and a beauty in its characteristic symmetry. The entablature is enriched with representations of processions and sacrifices, in honour of Athor; and, overspreading the entrance in the cove of the cornice, the winged globe is extended above the head of the goddess, of whom it is also the emblem; whilst, on either side, the wings of similar emblems droop protectingly over other heads of Athor, which are supported by emblems of Truth. The winged globe is carved and painted in the soffit of the entrance and on the ceiling of the portico.

Dendera is the Tentyra of the Romans; the Tentathor, or abode of Athor, of the Egyptians; the Isis of the Greeks. The gigantic capitals of the columns are quadrifrontal representations of the head of Athor, the Egyptian Aphrodite, or Venus. The Temple was commenced by the celebrated Cleopatra and Cæsarion, her son by Julius Cæsar, and appropriately dedicated by her to Athor. The building was continued by Augustus; and the Emperors, who succeeded him till the time of the Antonines, added to, repaired, or adorned, this Temple. The portico was the work of Tiberius, as a Greek inscription records on the projecting summit of the cornice, which also mentions that Aulus Avillus Flaccus was military governor, or prefect, and Aulus Fulminius Crispus was commander of the forces.

Though it is the most recent of the Egyptian temples, for it was begun at the commencement of the Christian era, still, from its magnitude and beauty, it is scarcely

less imposing, and not less beautiful, than other celebrated remains of an earlier and more glorious period of Egyptian history.

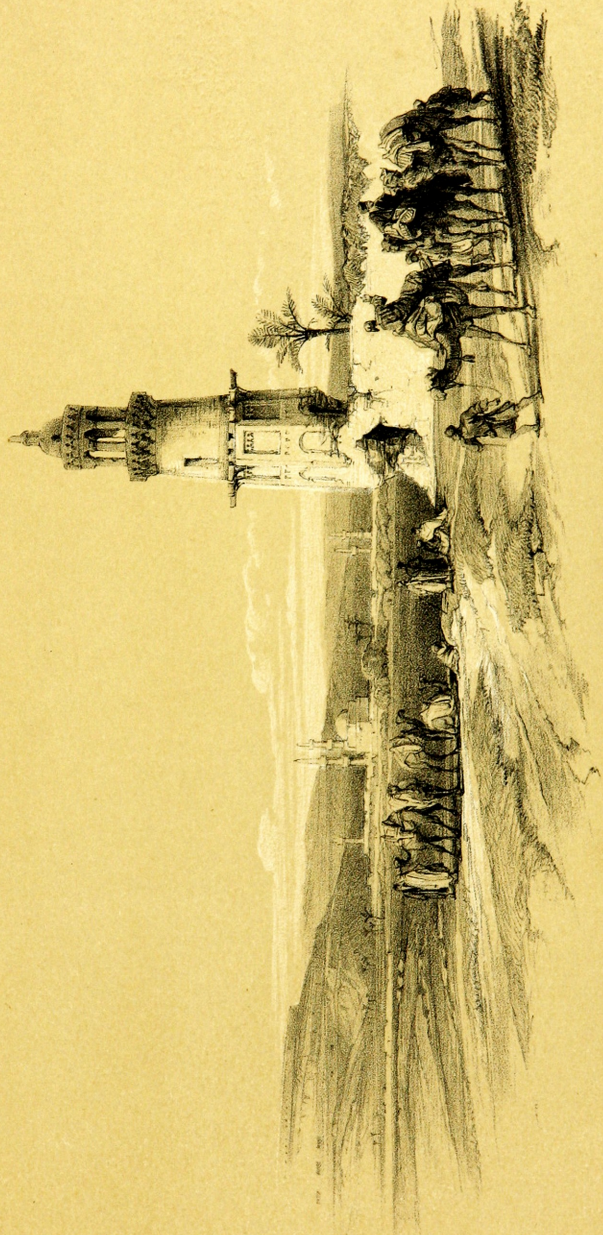
The portico is supported by twenty-four columns, and is open at the front above the screens or walls of intercolumniation. Much of it is still buried, perhaps not more than half the height of the columns is seen. The soil has not been cleared to half the depth of the lintels between the central columns, and the accumulations of sand on either side show what has been done by the French to display this, one of the most beautiful temples in Egypt.

SIOUT.

FORMERLY Lycopolis—a name derived from the worship of the jackal, one of the mythological *menagerie* of the ancient Egyptians. There is a tradition, however, which gives great interest to this place in Christian history, as the resting-place of Joseph and Mary when they fled into Egypt, with the infant Saviour, from the persecution of Herod.

Siout is situated on the western side of the Nile, about a mile and a half from the river, and about midway between it and the Libyan hills, in which are numerous caves and tombs of the ancient inhabitants. The town itself, surrounded by luxuriant fields and gardens, lies above the level of high Nile. During the inundation the country around is flooded, and the approach to the town is by a dyke, or embankment, connected with a bridge of many arches: the approach by the picturesque ruins of a mosque is striking. The present town, one of the largest above Cairo, is comparatively modern, and contains above 20,000 inhabitants; the streets are wider and the houses better built than in most of the towns of Egypt: it has numerous minarets and a palace of the Pacha.

Siout contains about one thousand Christians, and is the see of a Coptic bishop. It is a place of some commercial importance as a point of communication on the Nile with the caravan of Sennaar, the emporium of slaves and the merchandise of Abyssinia. The caves of ancient Lycopolis furnish a great supply of mummies; and fragments of bodies and pieces of cere-cloth attest the unfeeling rapacity for violating the tombs, which the ready market offered by mummy-hunters has engendered.



David Roberts, R.A.

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GENERAL VIEW OF THE RUINS OF KANIAK, FROM THE WEST

GENERAL VIEW OF THE RUINS OF KARNAK, FROM THE WEST.

THIS view, which embraces the whole range and extent of these stupendous ruins, is taken, looking towards the east at sunrise, from the summit of a small temple that is situated near it.

On the extreme left, towering over every other object, rises the great propylon, to which an approach from the Nile was made. At nearly right angles, lay another approach, through an avenue of sphinxes, supposed to have extended from Luxor; of this avenue traces are here seen. Between the great propylon and the grand hall lay the outer court, having covered corridors on either side, supported by columns; and up the centre, by which the great hall was approached, there were originally twelve isolated and enormous columns: each of these bore an allegorical attribute of Amunre, the Theban Jupiter. These columns were twelve feet in diameter, and placed in two rows; but one only of the columns is now erect, the others lie in ruins. Beyond this court, through a second propylon and a magnificent though ruined gateway, lies the entrance to the grand Hall of Columns—a structure which, in extent and vastness, has no parallel in the world. This hall terminates in another propylon, beyond which, in a small court, are two obelisks; one only is still standing. Another pylon succeeds; and in the next court, which is peristyle, is the celebrated obelisk, which was dedicated to Amunre by Amunneitgori, in honour of Thothmes I.; it is ninety-two feet high, and eight feet square, in one block of red granite. Its companion lies overthrown and broken. To this court two dilapidated propyla, and a smaller area, succeed; and the granite gateway of another propylon forms the entrance to the court of the sanctuary, which also is built of red granite, and divided into two apartments, and surrounded by numerous small chambers exquisitely wrought. This, which is the oldest part of the Temple, is of the time of Osirtesen I., the Pharaoh of Joseph. Farther on appears an extensive columnar edifice, erected by Thothmes III., and a series of smaller halls and chambers terminates the extremity of the Temple; in these are found the names of the predecessors of Thothmes III. Still beyond, on the extreme right, rises an enormous gate, one of the grand entrances in the brick wall by which the whole of this sacred edifice was surrounded. In this direction, the bright surface of a tank, or small lake, appears: such reservoirs were always adjuncts to their temples. On the right, below the observer, are seen the ruins of three propyla, through which another of the twelve approaches to the Temple lay. Colossal statues were placed before each of these, but they are now broken and destroyed; and these ruined propyla were, during Mr. Roberts's stay, being taken down, to build with the materials a manufactory of saltpetre, with which the whole ground around Karnak is impregnated. We must regret such further destruction; but the original builders of this great Temple evidently obtained many of their materials from previous structures—a proof that the Thebans were as unscrupulous in their day in destroying the temples of their forefathers.

There is one point of striking interest in this view. Between the solitary column

in the great court, and the entrance to the grand hall, a lateral gate is seen, which connects a court, built by Shishak, with the great Temple. On the walls of this gate, Champollion found the figure of a bearded man, like a Jew, bound, and under it the cartouche of *Malek Judah*, King of Judah. The hieroglyphics record the victories of Shishak, the Pharaoh of Scripture, who, in the time of Rehoboam, the son of Solomon, invaded Jerusalem, and carried off vast treasures. Here the event is recorded in the language of ancient Egypt, and confirms the narrative in Scripture, 1 *Kings*, xiv.

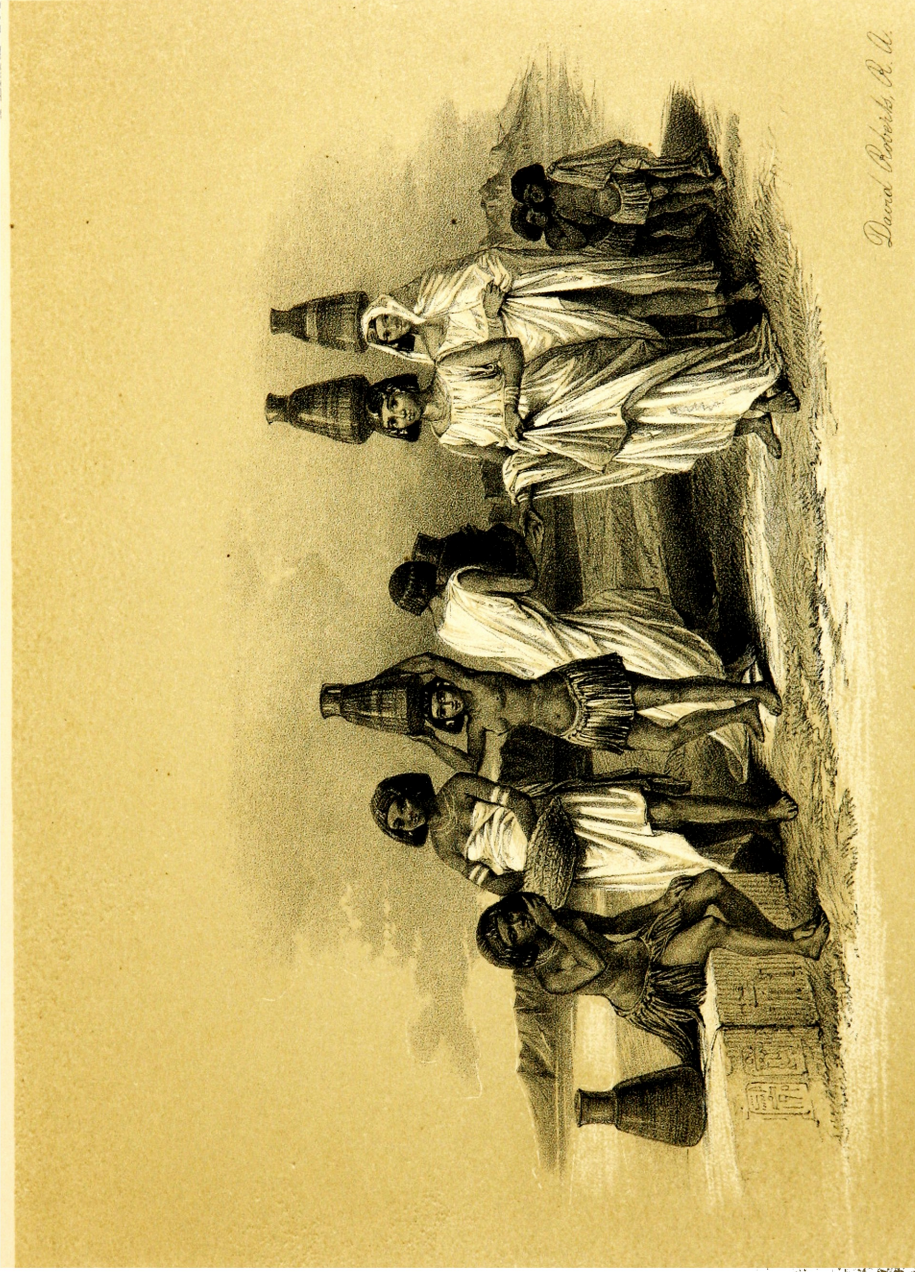
This general view of the great Temple of Karnak exhibits its entire extent from the great propylon to the extremity of the Temple, a length of one thousand one hundred and eighty feet, and the outer wall of circumvallation exceeded two thousand in length; which fully justifies the statement of Diodorus, that the circuit of the most ancient of the four temples of Thebes measured thirteen stadia—a mile and five furlongs.

NUBIAN WOMEN AT KORTI.

THOUGH the Nubian women are dark in their complexions even to blackness, they have nothing else that should class them with Negroes; on the contrary, their features are finely formed, and even Greek in character, with a striking expression, which, when mantling into a smile, shows their white and beautiful teeth, increased in brilliancy by contrast with their dark features.

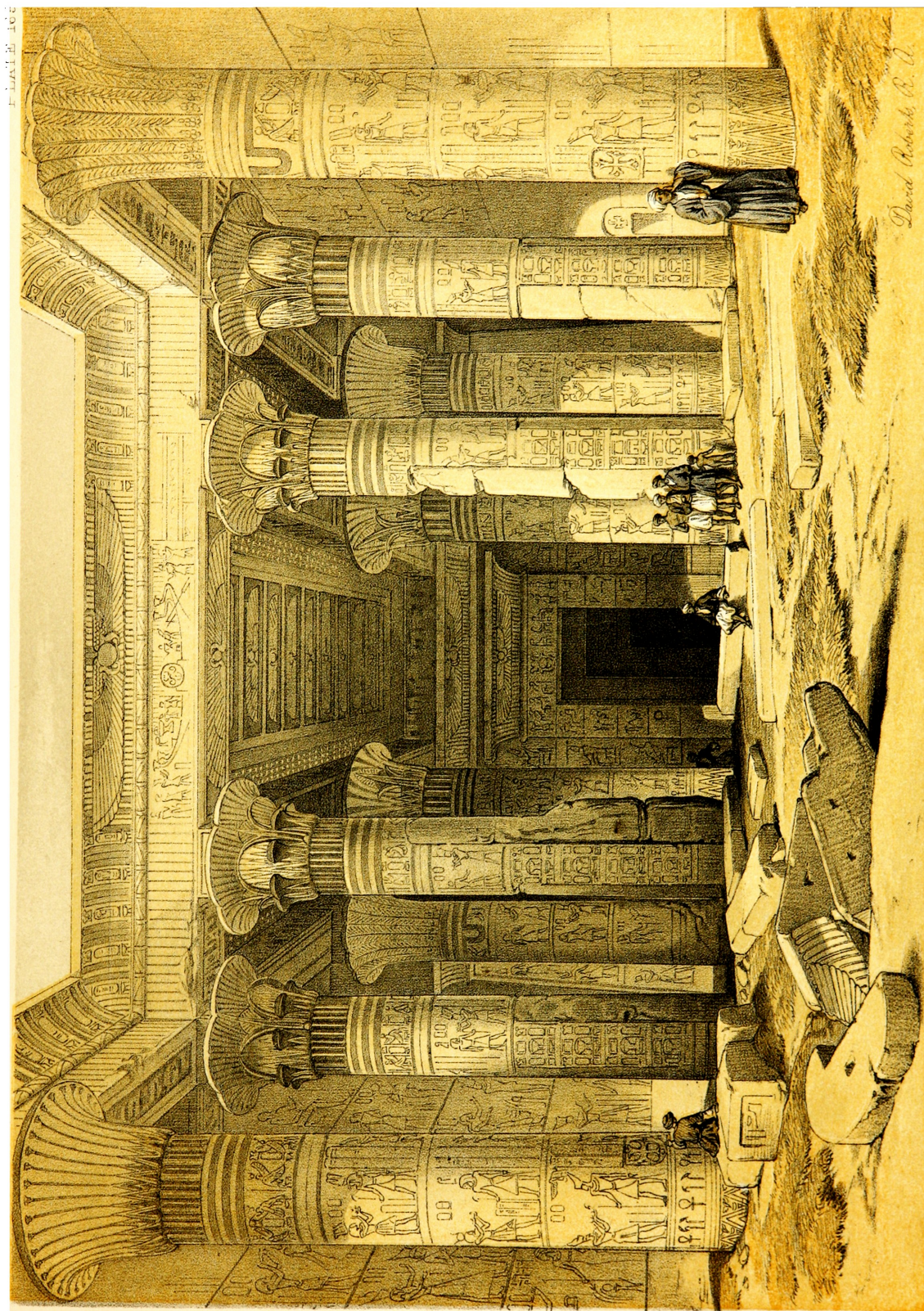
With the exception of a girdle, or apron, of straps of leather decorated with shells (generally corries), the young women go entirely naked: their forms are beautiful, and their habit of carrying water-jars on their heads gives a grace and dignity to their mien, and an elegance to their attitudes and actions, that offer the most beautiful studies to a sculptor: and, to their honour be it recorded, they are, unlike the modern Egyptians, remarkable for their chastity. When they marry, their costume is changed; they then wear a coarse white cotton dress, which hangs loosely but gracefully about them. They sometimes tattoo their faces and bodies, and wear large pendent rings; but both these detract from their beauty.

The most remarkable part of their costume, however, lies in the way in which they dress their hair: in this they preserve the coiffure of the ancient Egyptians, wearing it in an infinite number of plaits, which are decorated with shells; they then daub it over with a sort of pomade, made by pounding the bean of the castor-oil plant, and with this they also lubricate their bodies, to soften and protect their skins. In this hot climate such anointing may be necessary, but the fetor thus produced is a most powerful repellent to charms otherwise irresistible.



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NUBIAN WOMEN AT KORTI.



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GRAND PORTICO OF THE TEMPLE OF PHILOE, NUBIA

David Roberts R. A.

GRAND PORTICO OF THE TEMPLE OF PHILÆ, NUBIA.

“MANY parts of this building,” says Wilkinson, “particularly the portico, though not possessing the chaste and simple style of the Pharaonic monuments, are remarkable for lightness and elegance; and, from the state of their preservation, they convey a good idea of the effect of colour combined with the details of architecture.”

The existing brightness of the colours upon the ceiling and capitals of this beautiful portico furnishes, perhaps, the most perfect specimen that remains to us of such decorative art, as it was employed to enrich and beautify the temples of Egypt. In its use here exquisite taste has been displayed in design and arrangement, and the result is a beauty and harmony in the effect which, while under contemplation, excites an emotion of pleasure which cannot be described; and so perfect is the colouring that remains to us in many parts, that we are aided to imagine what the effect must have been in the structures of Thebes when those gorgeous halls and temples, yet in their pristine beauty, were so enriched, and at a period, from the evidence which exists, the highest in art, in the history of Egypt.

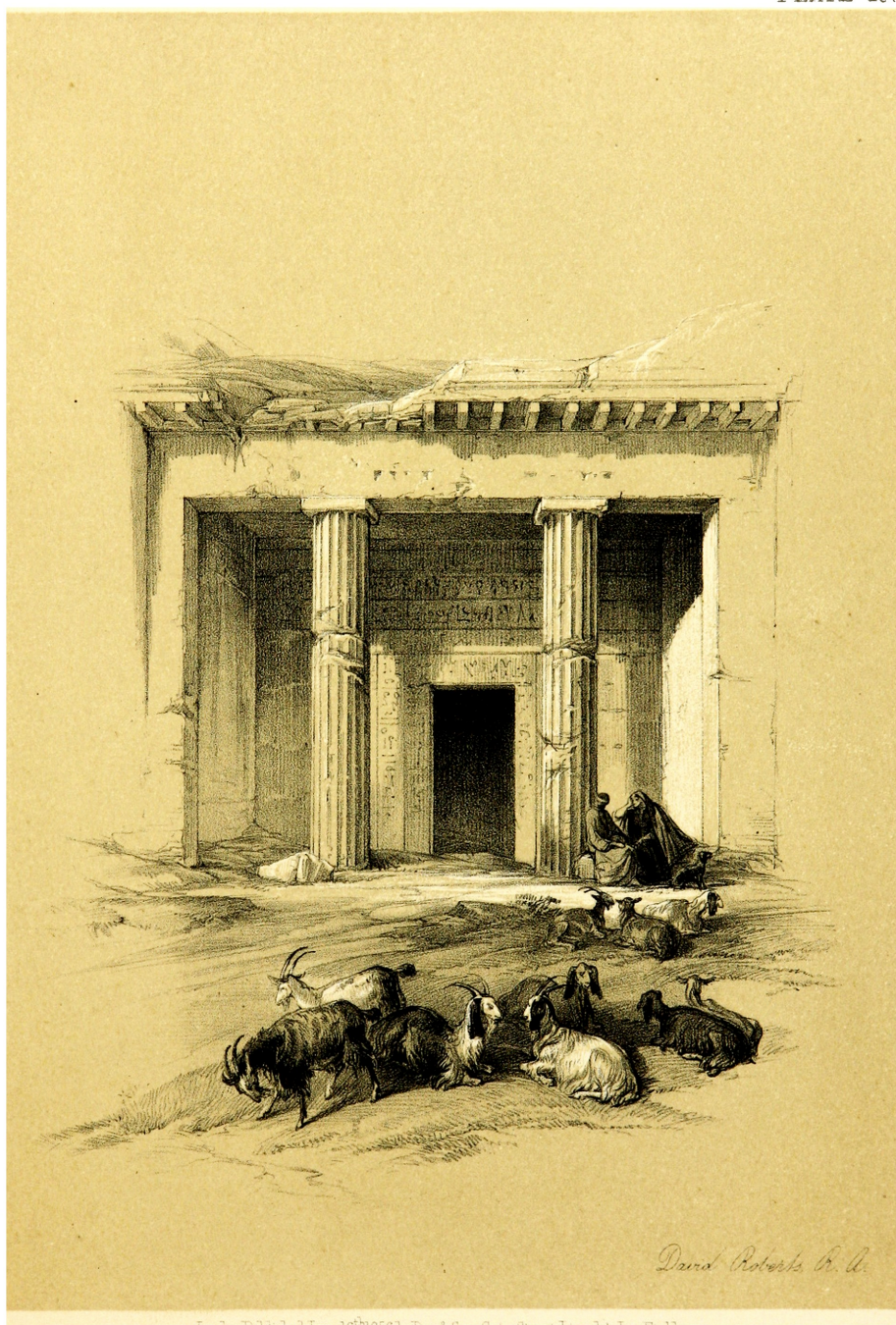
Under the cove of the cornice, and immediately over the grand entrance, is the winged sphere, the attribute of Athor. Extending from this on either side around the court is a succession of the cartouches of the Ptolemaic founders, and in the centre of the frieze is represented the sacred boat, or ark, with the scarabæus and other emblems. Immediately below, and on the soffits between the centre pillars, the sacred beetle is again represented, but with expanded wings: this emblem, alternated with the sacred vulture, thence extends to the great entrance of the adytum. The rest of the ceiling is spangled with gold stars upon a blue ground: and the effect, together with the elaborate carving of the walls and columns, is very magnificent.

In this Temple, a screen formerly existed between the front row of pillars: this has been removed, but when or why it is difficult to conjecture. In the great French Work on Egypt these columns are represented as perfect, and as if such a mural screen had never existed; but the rough parts by which the pillars to the connecting screen were thus attached are as obvious as they are represented in Mr. Roberts's sketch. It might have been removed by the early Christians, for the ruins of a Christian altar are here; and the symbol of the Greek cross is still seen on various parts, and on the columns of the portico—evidence of the appropriation of this, as were most of the temples in Nubia, to the Christian worship, when our holy religion was established in the valley of the Nile.

ENTRANCE TO THE CAVES OF BENI HASSAN.

THIS portico to the catacombs is remarkable, as it probably illustrates the origin of the Doric order of the Greeks; at all events it shows that its principles existed among the ancient Egyptians at a very remote period, at least 1500 B.C., and, therefore, earlier than any known Greek temple. The columns have sixteen sides, and are slightly fluted: they are sixteen and a half feet high, and rather more than five diameters, with a slight lessening at the top, on which rests a small abacus. The proportions of the entablature and cornice, too, are remarkable, as being unlike the general architecture of Egypt.

The great interest, however, in the remains at Beni Hassan, lies in the pictorial representations left by the ancient Egyptians on the walls of these catacombs. Rich as many of the temples are in the paintings and sculptured representations of the conquests by the Pharaohs, on the walls of the tombs of Beni Hassan the arts, habits, and pursuits of the Egyptians, in their social state, are painted. Here they are represented occupied in their various trades, as potters, weavers, glass-blowers, jewellers, writers, statuaries, and painters; their sports are shown in dancing, music, wrestling in various attitudes, posturing and fencing, playing with balls and at chess, and the game of *morra* as among the Italians of our own day. The chase of wild animals, fowling and fishing; agricultural pursuits, planting, sowing, reaping, threshing, rearing cattle, and the management of herds and flocks; buffoons, and dwarfs, and schools for instruction. The caves of Beni Hassan have, in short, preserved the best, and in many cases the only information we possess, of the manners, pursuits, and customs of this extraordinary people.



Engraved by J. H. Sturt, 1856, by Day & Son, 40, Strand, London, for the Field

ENTRANCE TO THE CAVES AT BENI HASSAN



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GRAND APPROACH TO THE TEMPLE OF PHIÆ, NUBIA.

GRAND APPROACH TO THE TEMPLE OF PHILÆ, NUBIA.

THIS view is taken from the southern extremity of the island, and shows the lateral colonnades, or cloisters, which bound the dromos, through which the entrance to the Temple of Isis was approached. On the left, near the foreground, the remains are seen of a small square temple, half closed by an intercolumniating mural screen. Its columns are surmounted by a very singular capital: above the ordinary and Pharaonic adaptation of the doum-palm, is a quadrifrontal representation of the heads of Athor, or Isis, as in the capitals at Dendera, having an abacus, representing a small temple. Here these two members form together one lofty abacus, and, as its base spreads out towards the top of the doum-palm capital, the effect is by no means inelegant, though singular.

The approach to the propylon lies through this irregular hypæthral court, or dromos: it is irregular, because, on the left, the colonnade does not extend to touch the propylon, but an open space remains between them, through which some granite rocks, of singular form, are seen. These rocks are in the middle of the Nile, and bear curious inscriptions, and are called by the Arabs the Throne of Pharaoh: whilst, on the right, the range of columns of a corridor of greater width, masks, in its approach to the propylon, one-half of one of its towers. Above this corridor the elegant Temple of Osiris, called by the Arabs the Bed of Pharaoh, appears: it is a beautiful object, which greatly increases the picturesque character of the scene.

The huge figures on the first propylon represent, on the left, the Pharaoh Philometor, or his brother Physcon, sacrificing his enemies to Athor, or Isis; and on the right he is making an offering to Osiris. These figures of Isis are twenty feet high. The principal building is the temple of Isis, commenced by Ptolemy Philadelphus and Arsinoë, and completed by succeeding monarchs; among whom were Euergetes I., Philometor, his brother, Euergetes II., with the two Cleopatras, and Ptolemy, the elder son of Auletes, whose name is found in the area and on the towers of the propylon. Many of the sculptures on the exterior are of the latter epoch of the Roman Emperors, among whom are Augustus, Tiberius, Claudius, Domitian, Nerva, and Trajan.

The actual gateway, or pylon, in this view was erected by Nectanebo, the unfortunate Pharaoh who was dethroned by the Persians in their last invasion. This portion of the ruins of Philæ and the remains of a little temple, dedicated to Athor, near the southern extremity, whose quadrifrontal abacus might have suggested the capitals at Dendera, are the oldest of these beautiful ruins. The gateway, flanked by wings, raised by the Ptolemies already mentioned, forms the first propylon to the principal temple. When this was a Christian church, the figures on the propylon were concealed with a sort of stucco, to hide all heathen and idolatrous forms; and Theodorus, who

was bishop of this district, devoted the temple to the service of Christ, of which numerous indications remain; and after many centuries, during which all trace of Christianity was driven from Nubia, a record has recently been left, cut in the gateway of Nectanebo, that a Roman Catholic mission for the restoration of Christian worship had visited Philæ in 1841.

It was from the termination of the irregular dromos, which constitutes this view, that the obelisk was taken, and of which the removal was described with so much animation by Belzoni. Another obelisk remains, but behind the observer of this scene.

Roberts's Journal.

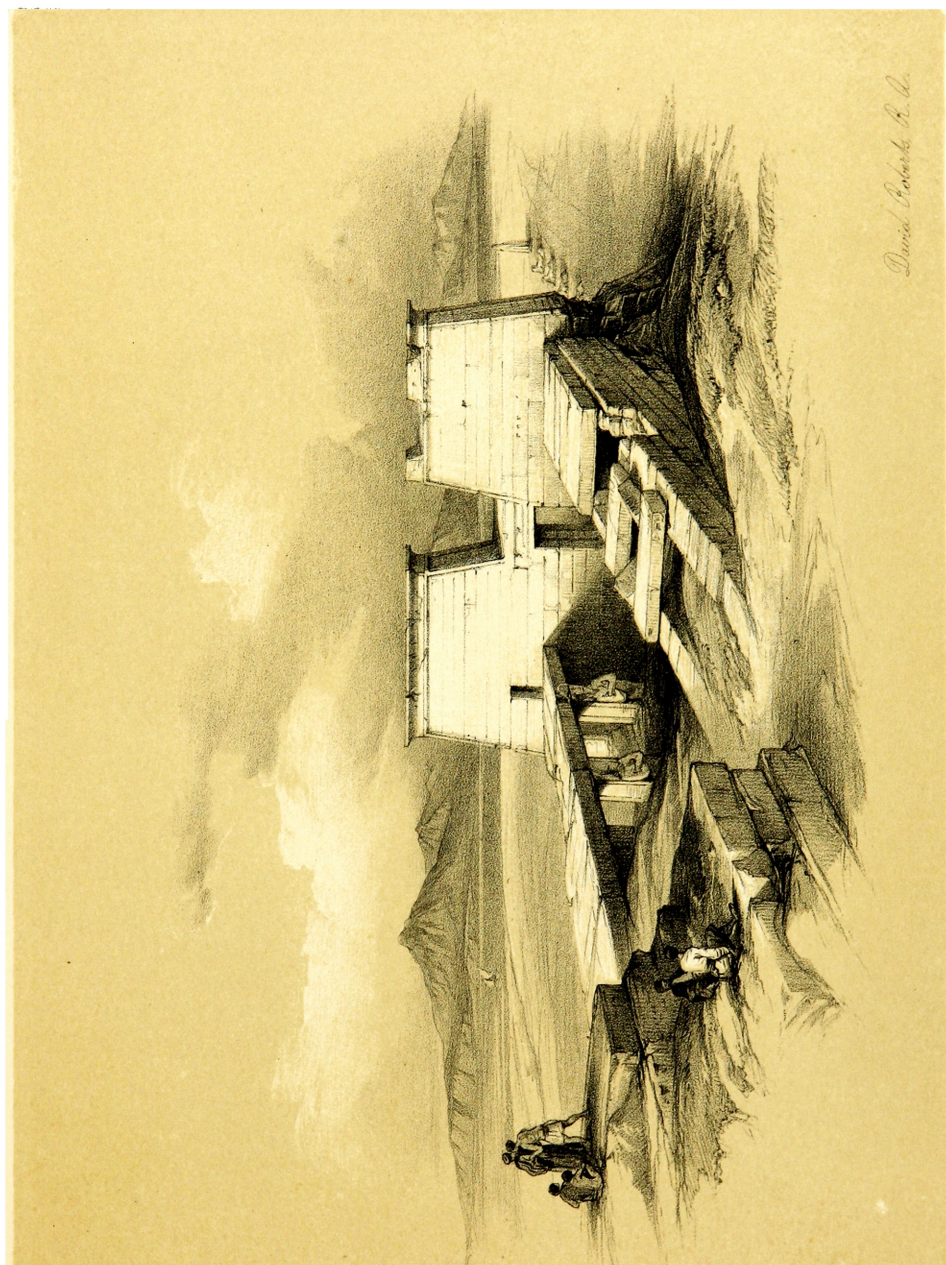
Wilkinson's Egypt and Thebes.

TEMPLE OF WADY SABOUA, NUBIA.

THE view is taken from the hill of sand which has risen above the adytum, and overwhelmed the portico of this ancient Temple.

On looking back, the construction of the corridor around the court, between the propylon and the pronaos, is well seen. The massive square columns, which appear on either side of the quadrangle, have an Osiride statue attached to each of them, cut out of the blocks which form the columns, before which they stand, fronting towards the hypæthral court. These statues bear the cap and emblems of Osiris, and have their hands crossed on their breasts, holding the crook and flagellum; but their faces are too much injured for recognition. Vast stones or blocks are placed from column to column, forming the entablature, and, transversely between these and the outward wall of the Temple, other blocks are so placed as to form the roof of the corridor around the court; but these blocks have suffered violent displacement. Beyond is seen a part of the line of sphinxes in the avenue, and the two statues at the commencement of the dromos. The stelæ observed on the backs of these figures are covered with hieroglyphics, much obliterated.

The Temple is built in front of a hill, in which the adytum is excavated, but all the inner chambers are closed with drifted sand, and are at present inaccessible.



Engraved from a drawing by David Roberts R.A. 1856 by Day & Son, Gate Street, Lincoln's Inn Fields.

TEMPLE OF WADY SABOUA, NUBIA.

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Croly.

The Holy Land, Syria, Idumea, Arabia,
Egypt, and Nubia.

